

ART

AND AUSTRALIA

Monographs: Frank & Margel Hinder,
Tony Woods, Nicholas Chevalier
Suzi Gablik: Report from Australia 1
Picasso and Velasquez
Tom Roberts: an artist's choice
Venice Biennale 1980
X1e Biennale de Paris
Melbourne Scene

Art Quarterly

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Autumn 1981



MARGEL HINDER CAPTAIN JAMES COOK MEMORIAL
FOUNTAIN, CIVIC PARK, NEWCASTLE 1961-66
Copper with copper alloy texture 4.5 m x 15.9 m x 8.2 m
Photograph by Newcastle Herald

MICHAEL SHANNON
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Tasmania 1980
oil on canvas
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kinetics

MARGEL HINDER

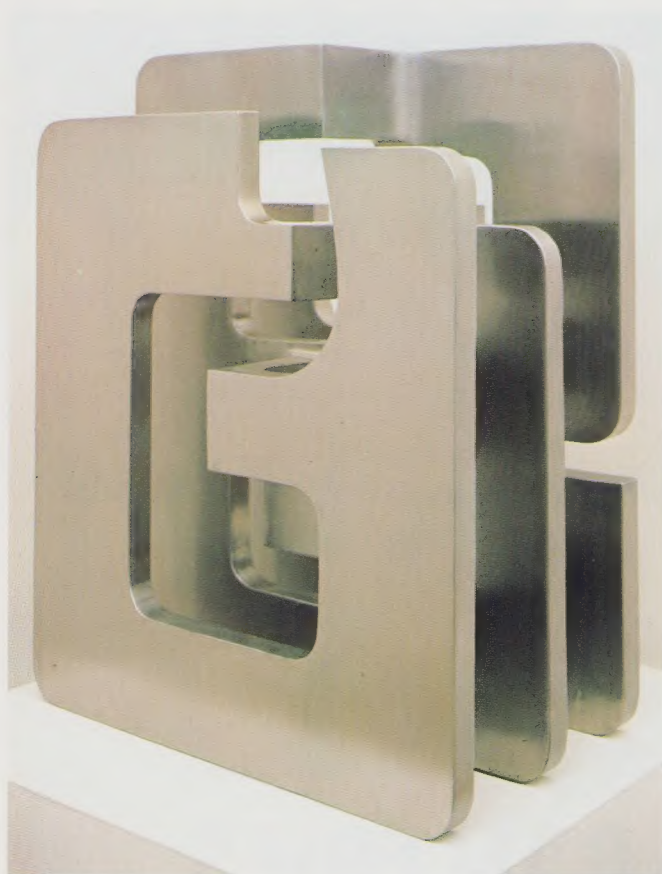
sculptures



Frank Hinder

Red Construction
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Acrylic/Board



Margel Hinder

Planar 1
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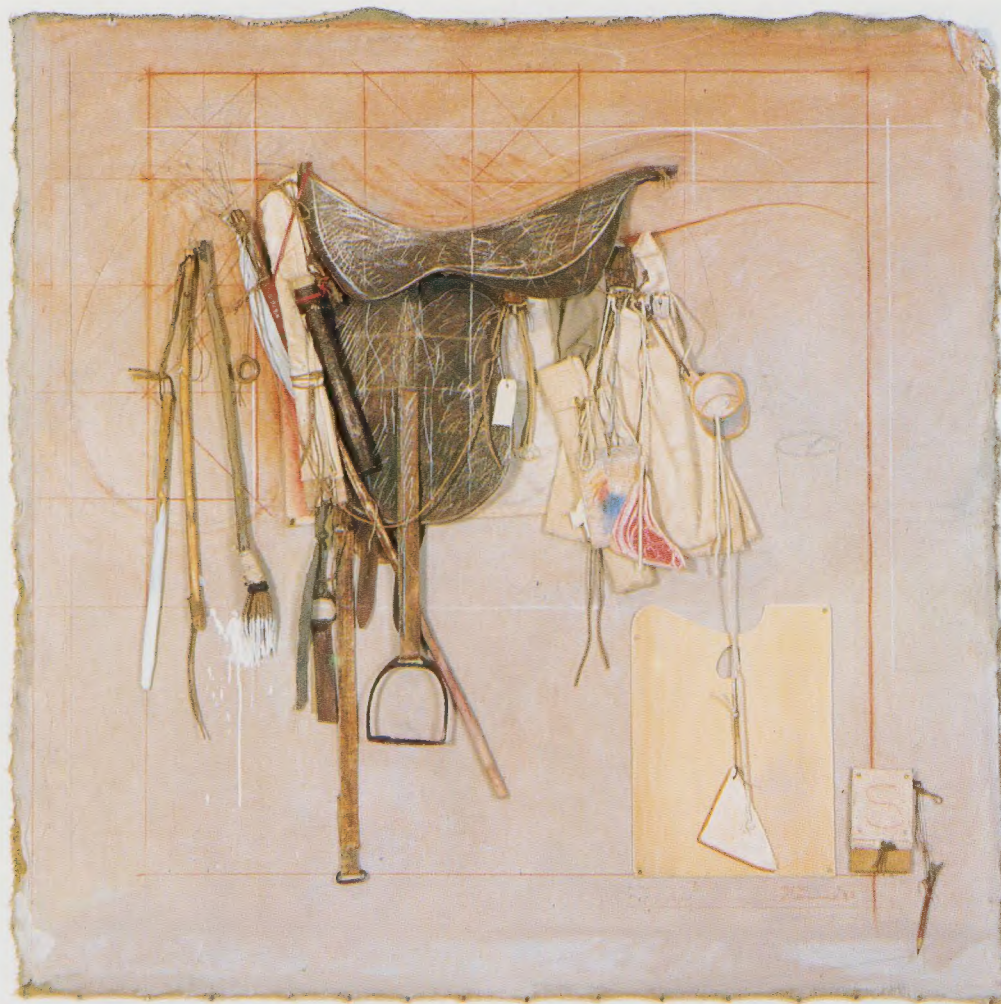


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PHILIP SUTTON

DAVID JONES' ART GALLERY, ELIZABETH STREET, SYDNEY

AUTUMN 1981

ART

AND AUSTRALIA

VOLUME 18

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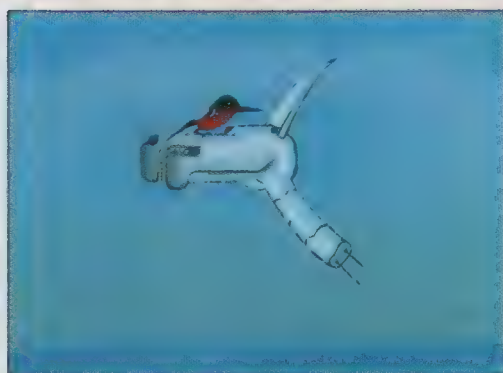
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Contributors to this issue

Renée Free is Senior Curator and Curator of European Art at the Art Gallery of New South Wales. **Suzi Gablik** is an American art critic and artist now resident in London and co-author with John Russell of *Pop Art Redefined*. **Heather Curnow** is a writer who lives in New Zealand. She is author of *The Life and Art of William Strutt* and Guest Curator of the William Strutt Exhibition touring Australia in 1981. **Gary Catalano** is a Melbourne poet and author whose book, *The Years of Hope* has recently been published. **Leon Paroissien**, former Director of the Visual Arts Board, is currently working on the preparation of an exhibition of contemporary Australian art for showing in Europe. **Imants Tillers** is a sculptor whose new book *Three Facts* is about to be released. **Ronald Millen**, an Australian living in Italy, is a critic, art historian and writer. **Dr Ursula Hoff** is an author and London adviser to the Felton Trust of the National Gallery of Victoria. **John Henshaw**, a Senior Lecturer at Sydney College of the Arts, is an artist, art critic and author, and Editor of the Lansdowne Art Library. **Arthur McIntyre** is a painter and Sydney art critic for the *Age*. **Geoffrey Farmer** is a book collector and librarian. **Betty Clarke** is the Director of the University Gallery at the University of Melbourne. **Graeme Sturgeon** is Director of the Commonwealth Artbank. **Frances Love** is Librarian for the School of Art at the Alexander Mackie College of Advanced Education in Sydney. **Janine Burke** is Lecturer in Art History at the Victorian College of the Arts.

Exhibition Commentary



centre
EDWIN TANNER 'A HORSE, A HORSE'
MY KINGDOM FOR A HORSE' NO. 2
RICHARD III 1980
Liquitex on canvas 138 cm x 122 cm
Rudy Komon, Sydney
Photograph courtesy of the artist

top
ADRIAN KERFOOT 'HICKIE'S VIEW' 1980
Oil on canvas 182 cm x 244 cm
Axiom, Melbourne
Photograph by Peter Robenstone

above
JAMES CLIFFORD 'QUEEN
CHARLOTTE SOUND' 1980 Oil on canvas
Watters, Sydney 92 cm x 122 cm
Photograph by John Delacour

Editorial

The exhibition 'Pablo Picasso: A Retrospective' held last year in the Museum of Modern Art, New York, to celebrate the fiftieth anniversary of its founding, attracted visitors from the world over, including many from Australia. Some went to admire, some out of curiosity. Whatever the driving force, nobody who saw it could have been unimpressed for it was, undoubtedly, the most sensational exhibition assembled anywhere during the last fifty years. Never before have so many works by the great modern Master been brought together — over nine hundred, filling the entire Museum of Modern Art — nor has such a comprehensive collection of his work been shown at one time under one roof. Works from as early as 1889, when Picasso was eight years of age, until 1972, the year before he died, were included. The range of Picasso's output was, as we all know, extraordinary and the exhibition included examples of most aspects. One complaint only was heard from all sides — the difficulty in obtaining entrance tickets and the extent of the exhibition to be absorbed in a limited time and with many other viewers (even though numbers were regulated).

Among the hundreds of exhibits in the Retrospective was one from Australia, from the collection of the Queensland Art Gallery, *Dutch girl (La belle Hollandaise)*, the only Picasso oil-painting, at the time of writing, in a public collection in this country. It is extraordinary that an artist, recognized as the most innovative of this century and represented in most important museums the world over, should be so meagrely represented in Australia.

More alarming than this oversight (if we may use such a euphemism) on the part of gallery Trustees and governments over the years, is the fact that less than one hundred works in the New York retrospective seemed still to be in private collections. Most of the works were already the property of museums. It is a matter of urgency, therefore, that the Australian National Gallery, certainly, and major State galleries, too, should be seeking diligently to purchase one of the few remaining major works still in private hands. In some cases, and this is one, price is unimportant. A work or works must be acquired soon or the gap may never be filled.

This magazine has supported the argument that it is beyond the resources of Australia to purchase works by major international artists, at this stage, and that we should be content to encourage more loan exhibitions, including works that our galleries could not afford to buy. However, sensible as such a programme may appear, a new problem has arisen — the increasing apprehensiveness of both public galleries and private collectors to permit their art works being shifted from location to location and, particularly, over great distances.

The exhibition of French masterpieces from the eighteenth and nineteenth centuries, 'The Revolutionary Decades', shown late last year in Sydney and Melbourne, included many works that will not again be included in loan exhibitions. (The Sydney public failed to realize the significance of this exhibition and did not honour it to the degree it deserved.)

If we are to be deprived of major works in loan exhibitions, it is essential that works by certain key artists should form part of the collection of each of the major galleries. Such purchases should not interfere with the necessary and gradual building up and extension of the Australian collections but extra grants should be sought — from governments, from corporations, from private individuals, from lotteries, by any means whatever — to ensure that each major gallery in this country owns at least a Picasso, a Cézanne and a Matisse. □

'Frank and Margel Hinder: 1930 - 1980'

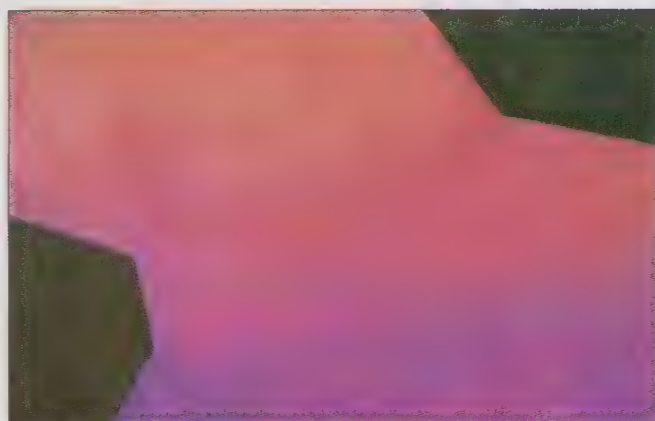
by John Henshaw

In many ways this is an astonishing revelation for the art-going public, whose acquaintance with the work of these artists has been all too fragmentary. No one except Renée Free, who painstakingly assembled and documented the exhibition, could have been aware of the variety and quality or the sheer volume of work produced over half a century — enough, in fact, to fill Gallery A, the Bloomfield Galleries and the down-stairs exhibition space at the Art Gallery of New South Wales.

Margel Hinder's commissioned works in various cities — notably her magnificent fountain, Australia's finest, at Newcastle — are well known and represented by a series of photographs, which support the sculptures on view. These have to be kept in mind, especially their scale and setting, in gaining an adequate impression of the flow of ideas that developed over years of incessant experiment. International recognition came in 1953 with a third prize, alongside Alexander Calder, Max Bill and Chadwick in a competition for the Unknown Political Prisoner, sponsored by the I.C.A., London. Only photographs of this model remain, a middle-period piece opening into a crystalline space in which the direction of following years may be sensed. It must have surprised the local scene that here was an important sculptor whose work was of serious interest to the contemporary movement overseas. There is no portion of this show, involving idioms of solid carving of natural subject through to metal, free-wheeling essays in platonic geometries, where one is not aware of the central concerns of modernist sculpture. From the early discovery of the world that Gabo and Brancusi had opened up during student years in the United States of America, there is evidence of a fastidious concern for the qualities of material, wood, plastics and steel, in the service of a powerful and disciplined mind, with the imagination to grasp the possibilities of realizing successfully ideas on a grand scale. The models, maquettes and sketches, even the small carvings of animals of thirty or more years ago, would gain immeasurably by enlargement, so well considered are internal forms and structures. Elegance, movement and a surprising quality of drama, especially in the two lyten steel pieces entitled *Six-Day War I* and *II*, set the parameters of an acute sense of style without decorativeness. The largest work was originally conceived as an idea for multiples, three elliptical forms enfolding space, of fabricated aluminium. Called *Interlock*, it dominated the gallery area allotted, the latest solution of a lifelong concern with the relationships of centre and periphery and the qualities of sculptural definition that exist between them — a pertinent allusion to our extended vision of space.

Of the 257 works representing Frank Hinder, fourteen kinetics were displayed in a separate, darkened space. The presence of Margel's model for a crucifixion suggested the extent of the reciprocal value of this tandem of creative individualities. Another significant link is with the shared training in New York and Boston, repeated at Taos and already tackling problems of modernism. From early student compositional studies, through several mysterious watercolours of Taos, the ideal shape that geometry could establish in the search for pictorial structure is a pervasive element and point of departure. It was the philosophic link with the wider field of contemporary thought, an analogy for the systems of science and a >

Exhibition Commentary



top
PATRICK CAULFIELD FRUIT
AND BOWL (1979)
Screenprint (Edition 100)
83 cm x 60 cm
Ray Hughes, Brisbane
Photograph by Glen O'Malley

above
JAMES SHARP OIL ON
CANVAS NO. 112 (1974)
Oil on canvas 79 cm x 127 cm
Art of Man, Sydney
Photograph by James Sharp

left
DALE HICKEY COTTLES-
BRIDGE LANDSCAPE (1980)
Oil on canvas 85 cm x 72 cm
Tolarno, Melbourne
Photograph by Martin Munz

Exhibition Commentary



above
VIRGINIA CUPPAIDGE
NERISSA (1979)
Acrylic on canvas
97 cm x 153 cm
Gallery A, Sydney

Photograph by James Ashburn

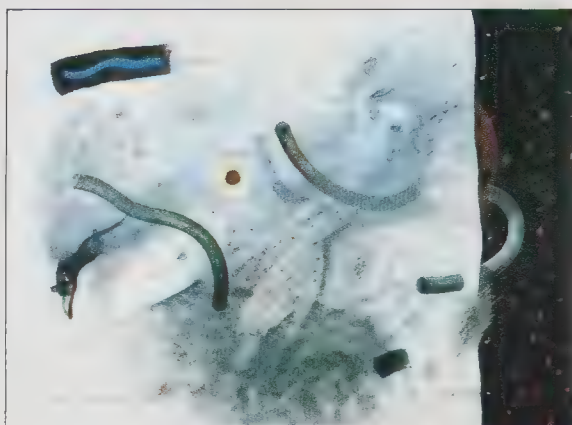


right
WILLIAM ROSE NOVEMBER
1979
Oil on board 142 cm x 83 cm
Rudy Komon, Sydney

Photograph by John Delacour

below
HUGH OLIVEIRO SPECIAL
DINNER DATE CALL (1979)
Mixed media 56 cm x 74 cm
Barry Stern, Sydney

Photograph by John Waddy



tool for the discovery of a contemporary artistic form. Though at times coming close to many movements from Cubism, Futurism and Constructivism to pure Abstraction, in Australia largely rejected as too intellectual, Frank Hinder has ploughed a field distinctly his own with more than a sprinkling of brilliant works. The clear sharp tempera compositions, the long series of pellucid Abstracts in the 1940s whose interpenetrating surfaces led to a fulfilment in the luminal kinetics of the last twenty years, go hand in hand with an incisive study of urban and religious imagery, of events from daily life and the world of animals. There are portraits of friends and of Margel, which search out new ways of defining character through unexpected pictorial strategies. The fascination with machines goes beyond the culminating aesthetic opulence of luminal kinetics. It was evident in the studies of subway escalators, aeroplanes, trains in motion, or the rushing traffic on Sydney Harbour Bridge and in the whole new shape of the technological civilization imposing its own rhythm on man and his urban world. The brooding scenario of cityscapes at night is a far cry from rural arcadia that persists in the dreams of Australians. In one sense the means by which the artist explores, rather than turns away from, this world places him in the forefront of modern thought; yet his crystalline universe of motion and relativity is saying something about the hidden structure of visible reality, adding its notions and suggestion of an unchanging order. Certainly, the tension between this and the complex experience of life in the twentieth century has led to sustained levels of achievement over many years. Other elements obtrude; a lifelong involvement with music and theatre has informed a firm belief in pure form and a sense of the dramatic role of light. Theatre sets and costumes and puppets (unfortunately none were exhibited), indicate a genuine talent that could easily have provided a career in its own right. One could wish for a revival of one or two productions with these superb designs. Supporting works amplify final compositions and disclose meticulous procedure. Graphics, watercolours and lithographs, some recent ones in perspex in 3-D, provide a superabundance of themes. A pervasive mastery of drawing seems to have been manifest very early.

The total impact of this exhibition will be remembered for a long time and the celebration of work of such high quality by two distinguished pioneers of modern art in Australia is timely. Such a unique conjunction is never likely to occur again. □

'The Art of Margaret Preston'

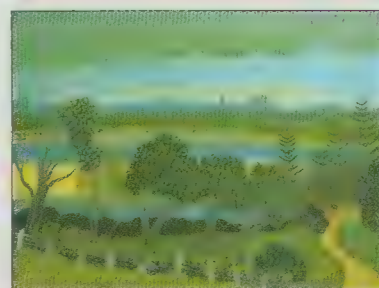
by Arthur McIntyre

Since 1975, the Art Gallery of South Australia has been responsible for presenting three interesting retrospective exhibitions featuring the works of South Australian artists who have made important contributions to Australian art generally. The 1980 Retrospective of Margaret Preston (who was born in Adelaide in 1875) follows those of Dorrit Black and Sir Hans Heysen. >

Exhibition Commentary



above left
MARGARET STONES
MAGNOLIA GRANDIFLORA
1976
Watercolour 50 cm x 36 cm
Joshua McClelland, Melbourne
Photograph by Richard Wallis



left
JUNE
STEPHENSON RAINCLOUD
OVER GLASSHOUSE MOUNTAINS
1980
Oil 90 cm x 120 cm
Town, Brisbane
Photograph by L. Twigg



below
SAM FULLBROOK DARLING
DOWNS LANDSCAPE (1979)
Oil on canvas 107 cm x 97 cm
Philip Bacon, Brisbane
Photograph by David Sandison

An especially well-researched catalogue accompanied the exhibition.

Through September 1980, the Preston Retrospective occupied the temporary exhibitions area of the Art Gallery of New South Wales, sharing the large basement space with a wide selection of the works of an outstanding Australian photographer, Max Dupain. As a chronological survey, the Preston exhibition fulfilled its role very well. It was both informative and enjoyable.

The Retrospective was divided into three periods between 1915 and 1945, although a number of very early paintings and some works from the 1950s were included. *Onions — still life*, 1895, and *Spilt milk*, 1903, were interesting oil paintings, not so much for their fairly unremarkable handling of paint, but because of their slightly unconventional subject-matter. Even as a student Preston showed her determination to seek out a typical subject for her still-life compositions.

Anemones, 1916, was the first painting in the exhibition to convey fully the artist's debt to the European Post-Impressionists, especially the Fauves. Preston's experience overseas had made her aware of the dynamic use of pure colour (combined with black and white) which was typical of the superior decorative French artists such as Matisse. She combined very definite realistic imagery with a personal colour scale that she had developed to suit herself. Several flower compositions, prior to *Banksia*, 1927, were dominated by ravishing areas of high-keyed colours. Preston was obviously in love with colour for its own sake.

The second half of the 1920s witnessed a tightening-up of composition and a more restrained palette. *Implement blue*, 1927, and *Aboriginal flowers*, 1928, appeared quite severe in comparison with the earlier still lifes. A new-found geometrical emphasis had Cubist overtones. *Monstera*, 1934, impressed because of its emphasis on obliques and the boldness of its asymmetrical composition.

A selection of hand-coloured woodcut prints, including *Red bow*, 1927, *Western Australian Gum Blossom*, 1928, and *Decorative Woodcut — Flannel Flowers*, 1935, revealed Preston's masterly handling of her simple medium, incorporating design elements influenced by decorative Cubism and Japanese printmaking. *The aeroplane*, 1936, was almost Futuristic in concept, a homage to the wonders of the new machine age, which Preston embraced enthusiastically.

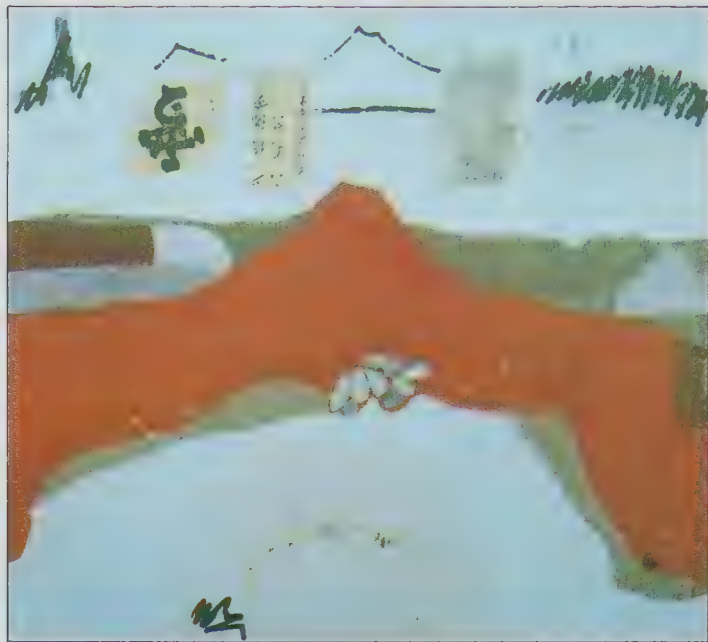
During the war years (1939-45) the paintings and prints featured carefully observed aspects of the Australian landscape, with references to design motifs found in Australian Aboriginal art. *Aboriginal landscape*, 1914, combined realistic observation with stylized Aboriginal pattern-making.

'The study of the work of the Australian Aborigines is nearly exhaustless. It is symbolism. Through its Totemism (inherent vision) it opens up a new world for the Australian artist. Know your subject and paint your knowledge.' This statement by Preston appeared in the *Australian National Journal* in May 1941 underneath a printed illustration of *Aboriginal landscape*, and conveys the artist's determination to move towards a means of personal artistic expression of a uniquely Australian nature.

Several interesting paintings based on war themes revealed Preston's enquiring mind. *'Japanese submarine exhibition'*, 1942, featured signs reading 'Do not ask questions', implying that Australians were discouraged from pursuing individual thought processes during the war years. Preston was never a woman who happily accepted conventional attitudes in areas of social, political or aesthetic judgement.

The last selection of the Retrospective featured some of the extraordinary gouache stencils and woodcuts inspired by Christian myths, but drawing on Aborigines and the Australian bush and its animals for their extremely unusual approach. Executed towards the end of her long career (Preston died in 1963), these works were almost child-like in their simple, illustrative approach and deceptively naïve composition. Simultaneously witty and wayward in concept and execution, these prints were almost >

Exhibition Commentary



top left
ROBERT DICKERSON
THE WINDOW (1980)
Oil on board 76 cm x 102 cm
Holdsworth, Sydney
Photograph by Roy Bisson

top right
MARK ARBUT ANOTHER DAY... BUT A WASHBASIN (1980) Mixed media
165 cm x 61 cm x 51 cm Watters, Sydney

above
ELWYN LYNN RED MOUNTAIN (1980)
Mixed Media 118 cm x 128 cm Ray Hughes, Brisbane
Photograph by Glen O'Malley

impossible to assess as art works by virtue of their sheer novelty.

Overall, the Margaret Preston Retrospective admirably conveyed the unique contribution of this stubbornly individualistic woman artist to the development of Australian art. □

Some Australian Presses. No. 3

Gerald Fischer and the Pump Press

Gerald Fischer has produced, over a period of twenty-five years, about one item of printing a year, which is a substantial achievement both for longevity and quantity for an amateur printer in Australia. The press name itself was taken from the Aldgate Pump Hotel in the Mount Lofty Ranges, South Australia, the name deriving ultimately from the Aldgate Pump in London.

The equipment used at the press is simple. Gerald Fischer has a small Adana Quarto Flatbed printing press and uses only Garamond, Times Roman, and Italic types. With this, he has succeeded in printing an attractive and interesting series of pamphlets, each title being limited to less than one hundred copies, all given away to friends.

Textually, his pieces have been largely of local historical interest and mostly of South Australian derivation. His work as an Archivist in both the South Australian Archives and at the University of Sydney explains his interest in history.

Typographically, there is nothing really exciting or innovative about the work of the press but that, after all, is not the reason for its existence. However, Gerald Fischer has always printed with great care and with a growing, though still modest, liking for decoration.

The first four pamphlets, from 1956 to 1959, are plain and simple in appearance. They are self-wrapped in white paper, the only decoration being the pressmark on the red pump. The second, *The ascent of Mount Lofty: 1837*, is of interest for it contains a drawing by Pat Oliphant, then cartoonist with the *Adelaide Advertiser*, and now with the *Denver Post*. Kevin Connor has also illustrated one of these works — *Woodstock 1518*.

The first change in format began in 1960, when these small (14 cm x 22 cm) pamphlets began appearing in coloured wrappers, soberly at first, in blue or blue-grey, then, from 1966 onwards, in pale greens, browns and blues and in a larger format. The quality of the paper in use also changed, from an unremarkable texture to something finer. In fact, the eleventh pamphlet, 1969, has a colophon which, for the first time, states: '20 copies printed on Towgood's Extra Fine Paper, and 40 copies on Strathmore Bond'.

This same piece was, to that date, the most ambitious work from the press. It is a quarto, 21 cm x 27 cm, of eight pages, reprinting an Aldgate letter of 1882. Fittingly, a large outline sketch of a pump printed in red decorated the title page.

The latest pamphlets all show individual touches. *The tendency of modern opinions*, 1973, is printed in black and blue, with pale lemon and white wall-paper wrappers, while *Beatrice and Sidney Webb*, 1978, has stuck-in photographs of both people and a printed title-label on the front wrapper. *Castaways*, 1980, is illustrated by Joan de Jong, and includes a small hand-coloured map by Gerald Fischer.

In addition, since 1963, the Pump Press Poets have appeared, now numbering eight. They are short poems of a few stanzas in length, reprinted for their historical and literary worth, and obviously gave the printer enjoyment in their selection and printing. >

PUMP PRESS TITLES.

Works 1956-75 are listed in my *Private Presses and Australia*, 1972, and *Supplement*, 1976.

1976 Quintus Horatius Flaccus, *Ad villicum suum* (Pump press poets No. 7, 80 copies).

1977 G. L. Fischer, *Poor Blenkinsop* (Pump Press Poets No. 8, 80 copies).

1978 United trades and Labor Council, *Beatrice & Sidney Webb at the Trades Hall, Adelaide, 1898* (80 copies).

1979 G. L. Fischer, *in loco pueri, Steam on the Adelaide - Aldgate line* (97 copies).

1980 A. Oliver, *Castaways on Lord Howe Island — 1903* (80 copies). □

Geoffrey Farmer

Book Review

Australian Sculptors

by Ken Scarlett

(Nelson, Melbourne, 1980, ISBN 0 17 005292 3) \$50

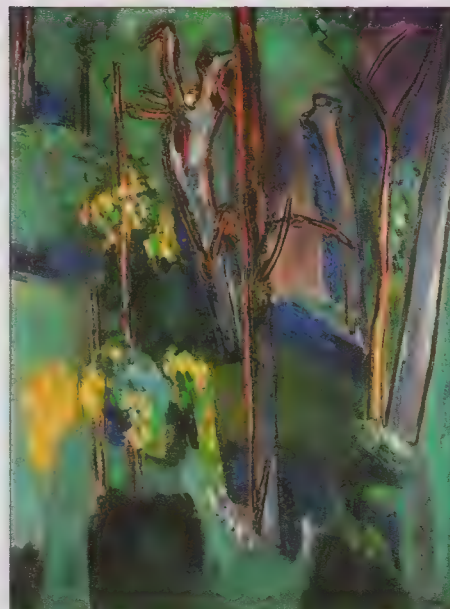
Ken Scarlett's long-promised compilation, *Australian Sculptors*, turns out to be a jumbo-sized, up-hill-and-down-dale, everything-you-ever-wanted-to-know, last round-up, all inclusive Boys Own Book of Facts and Figures. It would seem, by the massive size of it that every sculptor who ever lifted a finger in this country has been discovered and described.

Scarlett gives us detailed information about more than 450 sculptors who have worked here; although attempting to define just what he means by 'Australian' and 'sculptors' forces him into some pretty nifty footwork. He includes a meticulously prepared biography of each sculptor, gives details of commissions carried out and awards received, plus listing which public collections contain work by whom. In addition he has included extracts from statements by the sculptors about their own work and lengthy excerpts from contemporary critical comment. Critics are to be observed on the one hand, busily hacking to bits each other's every statement and, on the other hand, publicly reversing their opinion of a sculptor's work from one of initial enthusiasm to one of ferocious denigration.

These extracts from published criticism not only reveal the swing and sway of high culture taste over several decades, they expose the meaningless word-mongering of many commentators. Hidden amid this aesthetical verbiage are abridged, but nonetheless fascinating, accounts of long-winded controversies that have wasted endless energy and more significantly inhibited the acceptance of sculpture in this country. The recent fuss in Melbourne over the proposed relocation of the Ron Robertson-Swann sculpture is part of a long history of reactionary, rearguard action carried out against any work that departed too far from the accepted pattern. In 1932, for example, Rayner Hoff's sculpture, designed for the ANZAC Memorial, Sydney, was subjected to such a storm of moral outrage that two large works planned for the exterior were never carried out. Fifty years earlier Tommaso Sani's sculpture for the Pitt Street end of the Sydney General Post Office provoked such derision that, for a decade after, no commissions for sculpture were given to local sculptors.

Scarlett is a sculptor himself and, obviously, he was anxious to deal fairly with his peers, both past and present. The problem with this approach is that, along with the quantities of useful information, it produces a mass of trivia all of which must be included. This statement is borne out in three ways; first that he has had to include minor sculptors of no interest to >

Exhibition Commentary



top
JEFFREY MAKIN HILLSIDE
MT. BLACKWOOD 1980
Oil on canvas 125 cm x 85 cm
Tolarno, Melbourne
Photograph by Martin Munz



above left
GRAEME PEEBLES FRENCH FRUIT 1980
Mezzotint (Edition 40) 26 cm x 11 cm
Gallery Huntly, Canberra
Photograph by Warren Hudson
above
ANNE GRAHAM FROM HER KITCHEN
Oil 183 cm x 122 cm
Art of Man, Sydney

Exhibition Commentary

right
ROBIN WALLACE-CRABBE
WINGED DANCER 1979
Oil on paper 75 cm × 56 cm
Watters, Sydney
Photograph by John Delacour



below left
WILLIAM ROBINSON
TROTTER GUERNSEYS
1980
Oil on canvas
151 cm × 213 cm
Ray Hughes, Brisbane
Photograph by Glen O'Malley

below right
DAVID SCHLUNKE
ACACIA PORTRAIT
Oil on canvas
214 cm × 183 cm
Town, Brisbane

bottom
JAMES WILLEBRANT
PAVILION DETAIL 1980
Acrylic on canvas
173 cm × 213 cm
Robin Gibson, Sydney
Photograph by John Delacour



anyone except their mothers, second, that the quantity of information became so great that a further 232 pages of exhibition lists had to be printed separately from the 730 pages of the book itself, and last, by limiting himself to sculptors, he has had to exclude events. The Mildura Sculpturescape exhibitions, for example, which were of immense importance, appear only as part of the exhibiting record of individual sculptors. Inevitably, this method means that the trees come to obscure the wood. Upon reading this book alone, it would take a very determined reader to glean a coherent picture of the relative importance of the sculptors included. However, one does not go to an encyclopaedia in search of plot or narrative. Scarlett's book, whatever it is called, is essentially an encyclopaedia — beyond that, a marvellously useful research tool.

Given that the history of European settlement in Australia is so very brief, the effort to establish a sense of our own identity needs all the help it can get. A book such as this justifies its creation because it assists with the process of national self-knowledge. It is quite simply a book that anyone interested in the arts in this country must have. The price is a bit daunting but not as daunting as it would have been without the financial assistance of the Visual Arts Board, Comalco and Dame Elizabeth Murdoch. □

Graeme Sturgeon

Book Review

Clarice Beckett, the Artist and her Circle

by Rosalind Hollinrake

(Macmillan, Melbourne, 1979, ISBN 0 333 252438) \$119.95

Rosalind Hollinrake has discharged one of those services that only true devotion will take the pains to perform. She knows for certain that Clarice Beckett is a great painter and supports this viewpoint with a perceptive and informed study of the artist's life, giving insights to her subject and to the Melbourne, and sometimes Meldrumite, group of painters with whom Beckett worked. Among these artists were such well-remembered people as Percy Leason, Colin Colahan, Archibald Colquhoun and Justus Jorgensen and his wife, Lily Smith.

Clarice Beckett is seen as an artist finally independent of Meldrum although she was a student with him when she made her decision to paint professionally.

The monograph recalls the polemics dividing artistic Melbourne in the battle of line against tone — the academic approach of Bernard Hall's linear realism versus Meldrum's tonal realism. Beckett's paintings are pivotal to this theme and, despite its occasional verbosity, the book offers an interesting, sometimes vivid, record of a woman painter who, in spite of family conservatism, real loneliness and lack of public acclaim, continued to paint truly to her own delicate and ephemeral view of the world as she saw it.

The text is illustrated with attractive family photographs, a reproduction which I particularly liked of a drawing by Percy Leason *Mr Max Meldrum attends an artist's reunion*, and portraits of contemporary artists.

Finally the plates are superb; the beauty of the paintings, some of them reminiscent of Whistler's Nocturnes, is a sound justification for Rosalind Hollinrake's enthusiasm for this long-forgotten painter. □

Betty Clarke

Book Review

Artists and Galleries of Australia and New Zealand

by Max Germaine

(Lansdowne, Sydney, 1979, ISBN 086832 019 6) \$39.50

The foreword of Max Germaine's *Artists and Galleries of Australia and New Zealand* includes a statement from the Minister for Home Affairs which claims that the book contains 'much of the information required by researchers and the general public which had not been easily available in book form'. This is not entirely true; the book has been a godsend for run-of-the-mill enquiries but researchers would certainly have to check the facts thoroughly in the interests of academic accuracy.

The dictionary is arranged in continuous alphabetical order of artists, awards, art galleries, art schools, libraries, scholars and so on. This is terrific if you already know the name of the person or subject that you are looking up. You will find a reasonably informative and up-to-date entry which varies in length considerably — it would seem that length of entry is not commensurate with the worthiness of the subject — but you cannot form questions such as 'What prizes or endowments are available?'; 'What galleries are there in Tasmania?'; 'Which printmakers work in Western Australia?'. This lack of indexes is the fatal flaw and prohibits entirely a subject approach. Of course, there are other reference books or informative agencies that could answer these questions easily but, since this work is so near to being an art information bible (it certainly looks like one), it is maddening when it does not quite hit the mark because of the lack of cross-referencing and subject indexes.

Also there should have been a strict cut-off date for input of information because some entries contain information right up to 1979 whereas others cease in 1976, thus giving a false impression of someone's career. For instance, apart from his lecturing at Alexander Mackie College of Advanced Education, Alan Oldfield's activities would seem to have melted away in 1976.

In fact, he designed sets and costumes for two ballets one for the Australian Ballet and the other for the Sydney Dance Company as well as holding an exhibition, which information could have been included in his biography.

Without nit-picking too much, there are other omissions or errors or strange slants that should be kept in mind before going into print or on radio or television. Here are a few brief examples: Kevin Connor's first one-man show was not at the Macquarie Galleries, Sydney, and he has won the Archibald Prize twice; Virginia Coventry was not born in 1944; Stan de Teliga was Keeper of the Tasmanian Art Gallery; it is Col Jordan not Jordon; the entry for Graham Kuo is not useful because so much has been omitted; Ian Howard's exhibition was called 'Soft Journalism' not 'Safe journalism', and so on.

Despite all this carping, our copy of this book, which was received in April, has been used countless times and has proven extremely helpful. In many ways it is an excellent *starting point* for researchers and students but, as has been indicated, it is essential to check further for precise details and exact information. □

Frances Love

Reporting Galleries — The Old

Artarmon Galleries, Sydney

Artarmon Galleries was built for the Brackenreg family about twenty-five years ago. John Brackenreg, O.B.E., has had a long association with Australian art since 1922 when he studied under Julian Rossi Ashton and Henry Gibbons for eight years.

He founded the Darlinghurst Galleries, Crown Street, Sydney, which opened with an exhibition of Godfrey Miller paintings and drawings. Artarmon Galleries and Darlinghurst Galleries both held general and one-man exhibitions until they amalgamated in 1968.

Artarmon Galleries is directed by John and his son Philip and represents many well-known Australian artists. It is an acknowledged Collector's Gallery for important Australian paintings and drawings, while, at the same time, its policy is to foster and encourage young and talented artists.

Artarmon Galleries are publishers of important art editions including *Drawings by Dr Lloyd Rees C.M.G.* with text by Lou Klepac (1979) also the recently published edition *George Lawrence — An Illustrated Biography* with text by Jean Campbell. □



Reporting Galleries – The New

The Bloomfield Galleries, Sydney

The new Bloomfield Galleries, under the directorship of Lin Bloomfield and Helen Glad, is situated at 118 Sutherland Street, Paddington, New South Wales, in an area which has become widely known for its art galleries and speciality shops.

The new Gallery was designed by Frank Cavalier. The design of the gallery is the result of seven years experience in various venues dating from the opening of the original Bloomfield Galleries in 1973 at Crows Nest.

The Directors believed that the new Gallery should incorporate good exhibiting space with smaller areas for specific purposes, an example of the latter being the upstairs print room, which features storage and hanging for both framed and unframed prints and drawings.

Over the years the Gallery has encouraged people who are buying art for the first time to become more involved with the artist's work as a whole and not with merely a particular painting. By a wider understanding of the artist's work these clients very often become devoted collectors and not people who buy art purely for decoration. They tend to approach exhibitions by new artists with a great deal more confidence and awareness.

One unusual feature of the Gallery will be the continuation of its established policy regarding the publication of specialized art books. □



Book Review

Augustus Earle, Travel Artist

by Jocelyn Hackforth-Jones

(The National Library of Australia, Canberra, 1980, ISBN 0 642 99143 X)

In 1926, 161 watercolours and drawings by the itinerant artist, Augustus Earle, were auctioned at Sotheby's, London. These were eventually acquired by the London collector and art dealer, Rex Nan Kivell. To the envy of other countries visited by Earle on his travels, the entire collection is now in the National Library of Australia as part of the Rex Nan Kivell Collection.

Augustus Earle, Travel Artist, documents fully for the first time the National Library's 168 works by Earle. Each work has been meticulously catalogued by Jocelyn Hackforth-Jones, and is illustrated by a black-and-white reproduction of adequate size. Most of the catalogue entries are accompanied by explanatory notes, which aid the reader in interpreting the works.

Jocelyn Hackforth-Jones is also responsible for the Introduction. This includes a brief biographical sketch of this engaging opportunist, an English artist of American descent who, after travelling in the Mediterranean and the Americas, was on his way to India when he was cast away on the remote island of Tristan da Cunha. After an enforced exile of eight months, Earle arrived in Australia, where he soon established himself as Sydney's leading artist. In 1827, he visited New Zealand, earning the disapproval of missionaries in the Bay of Islands for consorting with whaling captains and their Maori women. Subsequent travels included Guam, Malacca, Penang and Madras, as well as a voyage to South America in 1831-32 as artist on H.M.S. *Beagle*, sharing a cabin with the young naturalist, Charles Darwin.

Other introductory sections deal with Earle's debt to nineteenth-century English topographical artists, his relationship to the Romantic Movement, his response to his environment (Earle adapted his style to suit the character of each place he visited) and his portrayal of people.

Sixteen beautifully reproduced colour plates also draw attention to these diverse aspects of Earle's work. The melancholy of the castaway is conveyed in sombre paintings of the barren shores and mountains of Tristan da Cunha and delicate watercolour drawings, filled with light and space, record his delight in the discovery of the more hospitable vistas of South America, Australia and New Zealand. Lively shipboard settings (unusual subject-matter for the time), colourful representations of everyday scenes in South America and India and sympathetic portraits of Aborigines and Maoris prove Earle to be a master of character and incident, as well as of landscape.

Jocelyn Hackforth-Jones acknowledges her debt to previous Earle scholars, Dr E. H. McCormick, Professor Harold Spencer and Eve Buscombe. There is a chronology, a list of paintings in other collections, and an extensive bibliography.

This considerable contribution to Earle scholarship will be welcomed in several countries. The book is also a tribute to the dedication and taste of the National Library's publishing department. □

The Melbourne Scene

by Janine Burke

One of the most startling and positive trends in recent art is that experimental forms, like performance, have gained new strengths and, hopefully, a greater conceptual depth. This was indicated during June in the Women at Work Performance Week at the Ewing and George Paton Galleries where women performance artists from Melbourne, Sydney and Adelaide participated in five days of activity. Some of the best and most provocative works included Bonita Ely's humorous *Murray River punch*, where the artist combined a nauseating and noxious mixture of that river's pollutants in a punch-bowl and served it up to an astonished lunch-time audience at Melbourne University, Joan Grounds's chilling evocation of rape in *Stinky*, Cath Cherry's celebration of sexuality in *Pulling out the stops* and Ann Fogarty recreating the domestic ritual of washing sheets in *Mother*. Though many of the performances concentrated on reevaluating imposed societal images of women, and had associations of domestic space and ritual, there was no one viewpoint expressed or emphasized, no group ideology that strait-jacketed the diversity, spontaneity and sensitivity most of the works contained. The performance week also indicated a new level of experimentation for performance as well as for women's art.

Photography is another area to which many artists have now turned their attention. In two exhibitions last year 'Self-Portrait/Self-Image' (Victorian College of the Arts Gallery), and 'Frame of Reference' (Ewing and George Paton Galleries) a large cross-section of artists, mainly young and/or untraditional in their use of photography, displayed new or changed perspectives on the world. Though 'Self-Portrait/Self-Image' was not a show-case for the talents of artists using the medium but a critical analysis of the genre of the self-portrait in the contemporary context, it was interesting to observe that most of the fourteen artists represented themselves through photographs. Most memorable were Ponch Hawkes's larger-than-life cut-out of the artist hanging upside-down from a trapeze, capturing a positive and optimistic image of the 1980s woman, Gareth Sansom's collage method of accreting a portrait through a welter of different images and Sue Ford's sensuous description of flesh against natural vegetation. 'Frame of Reference' set out to cover artists whose work has a strong, conceptual base. Lynn Silverman's *An Annandale backyard*, 1978, and Virginia Coventry's powerful and unnerving slide installation *Just what constitutes a waste of time?*, 1980, were two key works from the exhibition.

Outside the gallery scene, muralist Geoff Hogg produced a new work at the Turana Boys Home that commemorated the Home's past as well as providing a positive image of the educational skills the boys could acquire. Perhaps one of the most heartening aspects of the project was the enthusiastic co-operation in the mural's completion of several of the boys then resident at the Home.

During 1980, the commercial galleries played musical chairs. The directors of Powell Street Gallery moved house to a converted factory in Richmond. Called Axiom Gallery the stark, large space has played host to some of the finest painting shows of the year including Elizabeth Gower, Jenny Watson and Helen Geier. Powell Street Gallery was then 'reclaimed' by Jenny Chapman daughter of the original director David Chapman, whose own painting show was a delight. Powell Street Gallery is rebuilding >



top
BONITA ELY MURRAY RIVER PUNCH (1980) Performance
Melbourne University

above
HELEN GEIER SHIELD 1980
Acrylic on canvas 183 cm x 183 cm
Possession of the artist



top
PETER TYNDALL SLAVE GUITARS OF THE
ART CULT (DETAIL) (1979)
Mixed media

above
VICKI VARVARESSOS MELTING
MOMENTS 1979
Acrylic on canvas
Watters Sydney

a reputation that was diminished when most of the original stable moved to Axiom. Stuart Gerstmann Galleries, previously situated in the wilds of Hawthorn, re-emerged in spanking new premises in the city: this move reflects the situation of many artists who have been taking up residence in cheap lofts around the city in large numbers for the last three or four years. Certainly one of the best exhibitions seen at Gerstmann's was that of Sydney painter Vicki Varvaressos, whose work had, until then, been only glimpsed in Melbourne in the occasional group show. She is one of the few Australian painters able to combine a vigorous painterly stroke with an equally powerful feeling for figuration; her images take a cynical, if ironic, look at the false and fatuous stereotypes of women in the media and at other Australian rituals and pastimes. Other shows at Gerstmann's included sensitive works on paper by Mary Macqueen and the strong figurative paintings by young artist Nora Sumberg.

Realities Gallery bade farewell to its Director, Marianne Bailleu, who had started the gallery in a Toorak side-street some eight years earlier. New Director, Pauline Wrobel, has kept a low profile since taking over the premises in June; she is ably assisted by Evie Robinson. The major attraction at the 'new' Realities was visiting Californian artist William Wiley, whose whimsical, funky sculpture and paintings were humorously personal and anecdotal, if bordering on kitsch.

Tolarno Galleries have settled into their gleaming pink premises in South Yarra and maintained a consistently high standard of Australian and international shows. The Directors' coup in 1980 was the exhibition of the exquisite Vollard Suite etchings by Picasso though it was also a joy to see Brassai's original photographs of his *Secret Paris*. Drawings by that most innovative and still neglected member of the Australian *avant-garde* of the 1940s, Joy Hester, were followed by the painterly Abstract landscapes of David Rankin. Landscape was captured with greater specificity in the paintings of Jeff Makin and with greater stylization by Dale Hickey making, through the work of these three painters, a diverse statement about current attitudes towards the landscape and its treatment by contemporary artists.

The high priest of landscape painting is, of course, Fred Williams; an extensive exhibition of his work in the collection of the National Gallery of Victoria that opened in October proved to be one of the more important shows of the year.

The National Gallery of Victoria has been a rather more lively venue for contemporary Australian art since the appointment of Robert Lindsay, whose Survey Shows focus the talents of painters, printmakers and sculptors. This year, Sydney sculptor W. Thomas Arthur, printmaker Bea Maddock, Conceptual artist Imants Tillers and a group show of works on paper by Jenny Watson, Mandy Martin, Micky Allen and Sally Robinson kept up the quality of installation and documentation that Lindsay has initiated in his area.

There were few sculpture exhibitions last year and hardly any that could be classed as traditional. Clive Murray-White's funny, sinuous metal works at Axiom showed this quirky sculptor to his best advantage while young Brisbane artist Hilary Boscott-Riggs constructed a grid-like reference to shelves that had a spare elegance and some Conceptual clout (Art Projects). Jillian Orr, known more as a performance artist than a sculptor, showed teetering constructions made of glass, grass and sand at Art Projects during July while Tony Trembath's sheep made themselves at home at Pinacotheca.

Pinacotheca also showed some adventurous paintings by younger artists like Glyn Williams and Maria Polias as well as the more mature but no less ambitious works of Peter Booth and Jim Patterson. The vulgarity of Mike Brown (Pinacotheca), who is still hooked on the tits-and-bums of the 1960s made his exhibition the bad-taste show of the year.

All in all, a year of some surprises if no great gains. □

PAUL CAVELL



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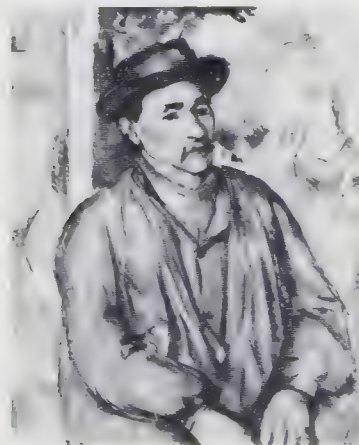
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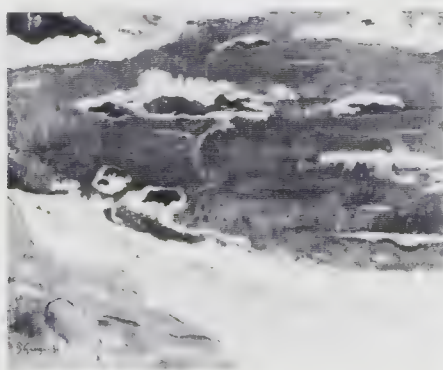
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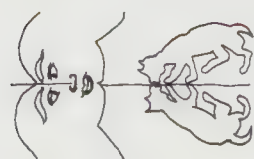


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The Art of Frank and Margel Hinder, 1930 - 1980

by Renée Free



FRANK HINDER POSSUMS FIGHTING 1961
Pastel on black paper 49 cm x 70 cm
Private collection

There is a photograph, taken in 1925, of Frank Hinder, aged nineteen, as drummer in a dance band. On the drum he has made a huge pelican, whose eye lights up when the drum is hit. This image encapsulates more than his humour and his technical inventiveness. Rhythm is in each work and in the alternation of styles between involvement and inner searching. Life is seen as flux and beyond this there is belief in an order.

Hinder's work brings alive the European explosion, around 1911-12, into Cubism, Futurism, Vorticism, Abstraction. Hinder caught their impact in America in 1928-34. He chose America on the advice of a friend and, by 1929, had found the teachers and method he had been searching for. The teachers were pupils of Jay Hambidge, whose approach to Dynamic Symmetry was taught by Howard Giles and Emil Bistram in New York and later in Boston and Taos. They created for Hinder an awareness of the geometrical foundation of the art of the Egyptians and Greeks, certain Renaissance and modern masters.

Dynamic Symmetry was a theory and method for organizing parts in a dynamic, not static, symmetry. It was based on mathematical proportions related to the Golden Section. It was derived from the study of Egyptian and Greek art, the human skeleton, and the five regular solids of geometry. Every work involved a process of drawing, finding the dominant pattern and organizing the subject in space. In this way Hinder distilled the essence from the particular towards his sense for order. He developed the drawn forms with water-colour or tempera. Each stage of the process produced beautiful works of art. Tempera was an ideal medium to complement the complex precision of the drawing.

The climax of the American period came when the student-turned-teacher, with wife and daughter, Enid, went to Taos, New Mexico, in August 1933. Frank and Margel filled sketch-books with drawings and made paintings of the same hills, architecture and the Pueblo Indian, Eve. As Stieglitz had advocated (as Gael Newton has pointed out) many Americans were seeking a return to the soil, to rediscover locality, to create an American, not just an international, style. The most complex work Frank produced in America was *Dance of the Koshares*. This subject was also chosen by several American artists — it was the Pueblo Indian's dance for rain. 'His dance and rituals were motivated very much by the knowledge that, if he put himself in harmony with nature, nature would put herself in harmony with him.' (Marsden Hartley). This expresses the Pythagorean and Platonic ideas with which Hinder found affinity in America. His *Dance of the Koshares* shows his stylistic mastery, by 1933, in the use of Dynamic Symmetry to produce a style with elements of Cubism and Futurism but the aim of which is to draw the multiplicity of information from all the senses into a total harmony. Dance, in the literature of the period, was the symbol of the rhythmic ordering of the flux of life.

In 1934, Hinder returned with his American wife, Margel, to wake Australia out of its Post-Impressionist phase. Joining forces with the nucleus of informed modernists here — Grace Crowley, Rah Fizelle, Ralph Balson, Margo and Jerry Lewers, Eleonore Lange — the Hinders created works that have meaning in French, Italian, American, English and Australian contexts.

Hinder briefly flirted with the French Cubism that inspired Crowley, but found



FRANK HINDER BOMBER CRASH 1943
 Tempera on paper mounted on pulpboard 55 cm x 40 cm
 Art Gallery of New South Wales

still-life and figure subjects too static. He concentrated, in several years of intense creativity, on drawings, watercolours and temperas that expressed the Australian way of life and locality: *'Strath liner leaving the Quay, 1938-39; Dog gymkhana, 1939; Lake fisherman hauling nets, 1937-39, Rock drillers.* While choosing personal experience as a basis for his unique subjects, he is drawn also to subjects like *Jackhammer*, which were, internationally, signs of the Social-Realist climate. These semi-Abstracts crystallize the particular scene with a meaningful rhythm. The works are full of light, sunshine, order and optimism although (or because) painted against the background of conservative, anti-modernist, establishment hostility. The artists held a manifesto exhibition, 'Exhibition I', in 1939, which, with other modern exhibitions from overseas, lessened hostility in the next decade.

Parallel with these works, Hinder has, throughout his career, produced humorous drawings, naturalistic and semi-Abstract drawings of animals, cats and birds being favourites but also of native and zoo animals. Lithographs echo the drawings and paintings of all periods 1937-80, and theatre design is spread over the period, 1935-65. More recently, there are the Abstract drawings made while listening to music, and portrait drawings of public figures on television-politicians and others.

Hinder's capacity for observation is such that he is drawn to the infinite possibility of nature, super-nature, psychology, science and all modes of enlarging capacity for understanding. His concept of ordering complexity has affinity with that of Sergei Eisenstein, whose book *The Film Sense*, published in 1943, was bought by Hinder. The concept of Dynamism, in which 'the desired image is not fixed or ready-made but arises — is born' is shared by Hinder, as is the concept of colour having force by virtue of its context rather than its intrinsic nature. Eisenstein's chapter on the synchronization of information from the senses is also what Hinder achieves in his painting.

World War II, and the involvement of the Hinders in camouflage, meant a break in painting until 1942. Hinder became involved in war-time emotions, humanist, anti-Fascist, awareness of refugees, victims

of war, as in *Bomber crash* personally experienced. At the end of the war, his admiration, while in America, for the humanist work of Orozco and Rivera is reflected in prints such as *Christian civilization*, and *Christ is with us*.

The war themes are also organized into a Dynamic Symmetry as a way of acknowledging the place of humanity in the scheme of things. On leave, and afterwards in Canberra and Emu Plains, people at their activities — cycling, reading, working, making art — are represented 'as part of a natural unity of man and thing'. Although they portray his closest family and friends, Hinder's figures become representations of activities of life.

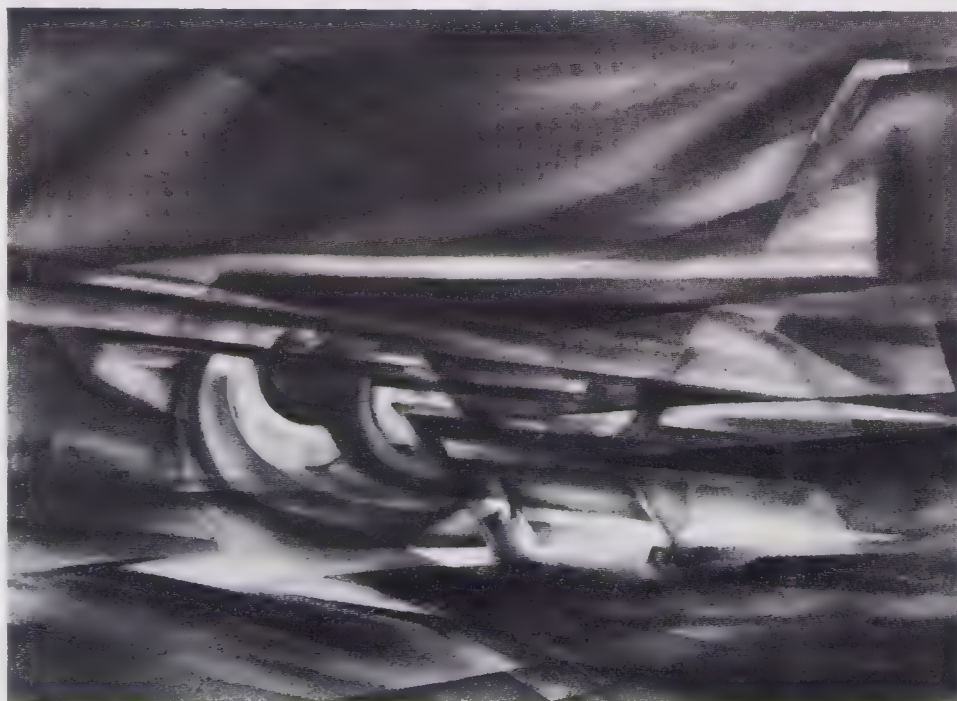
Hinder's involvement in the 1940s runs parallel to his abstraction.

His early Abstracts in Boston were usually designs from the figure or landscape, though non-objective designs were also made. Hinder did many small watercolour Abstracts, from 1935 on and, particularly, many in 1938-39 resulting from the stimulus of a catalogue containing works by Kandinsky and Bauer. In 1939 his Abstracts became slightly larger and exhibited his concave shapes that appeared in the 1940s Abstracts. The first one-man Abstract exhibition was held by Balson in 1941. Hinder's large tempera Abstract paintings, for which there are often several smaller preliminary ones, show the influence, not only of Kandinsky, but of Moholy-Nagy and the English Abstract artists of Unit One, especially Piper, in 1935. Hinder's series of geometric Abstracts, from 1943 to 1951, culminate in works like *Abstract painting 1951*, with enclosing forms integrated in space and unique colour combinations. Hinder likens these to music. The geometrical forms in planes give way to incised, dynamic crystalline forms, interlocked with space. From 1953 to 1980 Hinder has preferred the purposive straight line, incisive, diamond-shaped rectangles, that give a sense of an ever intenser approach to 'what is behind the looking-glass'. Hinder enlisted light in the search. Light links the works inspired by the natural world and the Abstract works.

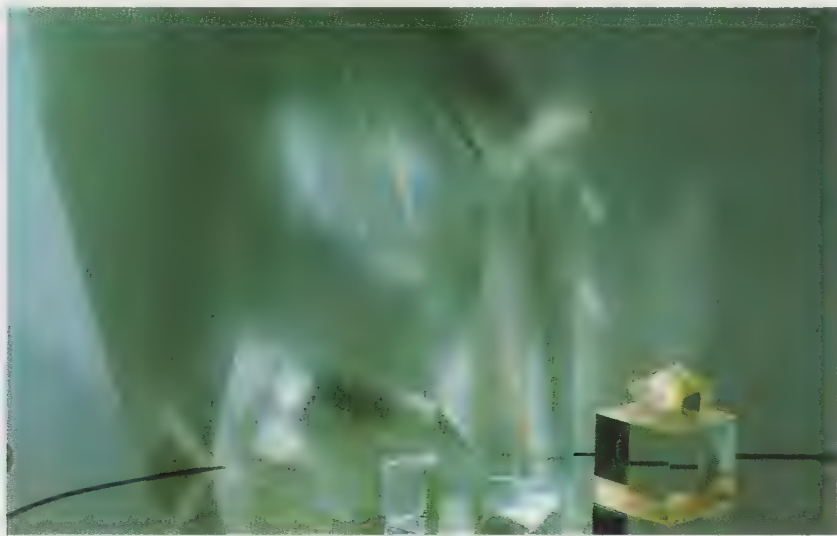
Involvement still alternates with Abstraction. The semi-Abstracts, like the Abstracts, change from geometric to crystalline form.



top
FRANK HINDER DANCE OF THE KOSHARES N.M. 1933
Pencil on buff paper 33 cm x 45 cm
Art Gallery of New South Wales



above
FRANK HINDER FLIGHT EM 513 1958
Paste
Owned by C



above
FRANK HINDER LIGHT FLUXION (1973)
Glass prisms and natural light
Photograph by Frank Hinder

right
FRANK HINDER HEADWIND – CYCLING (1942)
Tempera on board 50 cm x 39 cm
Private collection





FRANK HINDER 'STRATH LINER LEAVING THE
QUAY' 1939
Tempera 41 cm x 51 cm
Owned by Georgina Carnegie
Photograph by John Henshaw



MARGEL HINDER COCK (c. 1946)
Teak from the Sabroan approx. 40 cm high
Photograph by Frank Hinder

The Wynyard series, begun in 1935, hinted at in a subway watercolour even earlier, in 1929, and continued after the war up to 1953, shows two phases — the geometric first phase and the crystalline phase of the 1950s.

The geometric semi-Abstracts culminated in the years 1952-53 in the two religious works, that won the first and second prizes in the Blake Prize. *Flight into Egypt* shows its geometric derivation from *Flight refugees*, but the forms have become imbued with light and transparency. Light as a spiritual or physical illumination becomes a dominant element after 1952. It is also the feature of *Jesus of Nazareth* in which, by 1953, the straight lines take the place of curves. *Wet night traffic* of the same year is a complete integration of form and content — light, rain, traffic. The city at night or in the rain becomes a theme for the semi-Abstracts of the 1950s and 1960s. *Flight*, another long-running theme, from a projected mural in 1939, to the war, likewise has a 1950s stylistic phase.

The intensity of the oils is taken up in the late lithographs, which allow the greatest concentration of his exploration in 'other dimensions'. In 1967, the luminal kinetics began. They go through as many phases as the paintings. They become, however, the symbol of the flux of life to which some order must be found. In particular, *Universe*, with its points of light that fade and increase, glow and disappear, is a metaphor for the Maya of appearance, the moments of illumination amid darkness. Hinder was experimenting with the use of natural light and prisms, producing an effect of metaphysical wonder, of science and the light of reason and the unknowable. Hinder's art, in all its forms, changes chaos and multiplicity into order and relationships, yet still suggests their opposites.

Margel Hinder

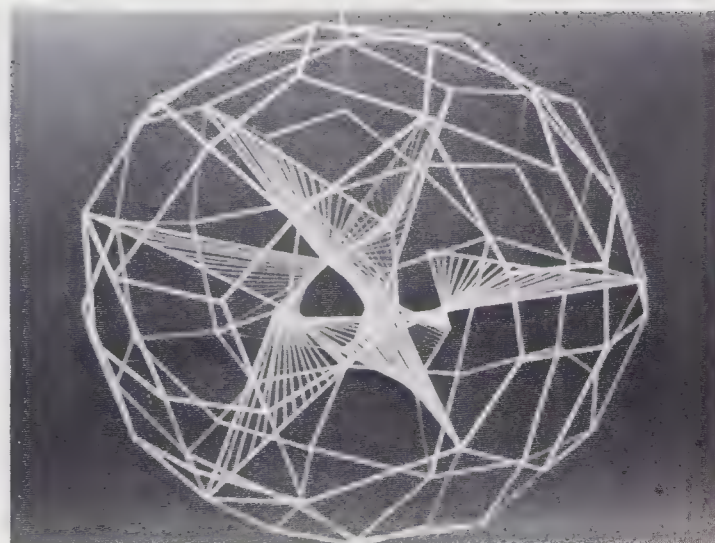
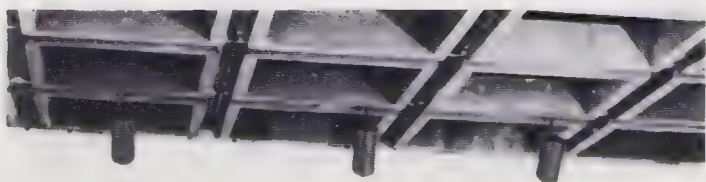
Margel Hinder's sculpture career began on her arrival in Australia with a mature, modernist rhythmic wood-carving of two doves. Birds and flight, were to be an important subject also for her art. She had always wanted to be a sculptor and had studied under Realist modellers in Boston. Brancusi and Gabo, already in America, were among her favourite artists. Inspired

by a Boston exhibition of animal wood-carvings by a woman artist, and meeting up with animal sculptor, Gerald Lewers, in Sydney, Margel embarked on her wood period, 1934-52. She became friendly with Eleonore Lange, sculptor and theorist, but their sculpture ideas were opposed. Before World War II, Margel made beautifully rounded and polished, very three-dimensional — 'hunky' to use her word — figures and birds. After the war, working more closely with Gerald Lewers, she developed bird forms expressing movement — momentary states of becoming rather than being — off-balance, unfolding. In the figures — mainly of Gerald Lewers — the forms become expressively twisted or elongated, suggesting the psychology of a resting or depressed figure keeping the form of the block. A further development is the abstraction of form from the figure, in wood, copper, sandstone, so that only knowledge relates the sculptures to their source.

Overlapping this brief Abstract phase of 1952 are the works of 1949 to 1953, in mixed media, which herald in their Constructivist forms what Margel calls her 'space age' sculpture. In 1952-53 Margel, finding wood 'too sentimental', adopted metal, in which it was easier to be spontaneous, as the material for her future work. After entering several local competitions, Margel won, in 1953, a third prize and international praise for her entry in the international competition for the *Unknown Political Prisoner*.

In 1953, a decade began of wire sculptures, both revolving and still (requiring the viewer to revolve). Though Naum Gabo is an acknowledged major source, Margel's complex relationships of spaces, inner and outer forms, unlike Gabo's, are dynamic, random, anti-classic. The randomness of parts is given shape by revolution. She is inspired even in these 'Abstract' works by feelings from nature, the three-dimensional cobwebs in her studio, or the flight of birds. She is fascinated by the uniqueness of sensations that inspire 'sculptural equivalents'.

In the late 1950s Margel evolved another method, which enabled her to make many small, three-dimensional studies for sculptures, as well as making the large commis-

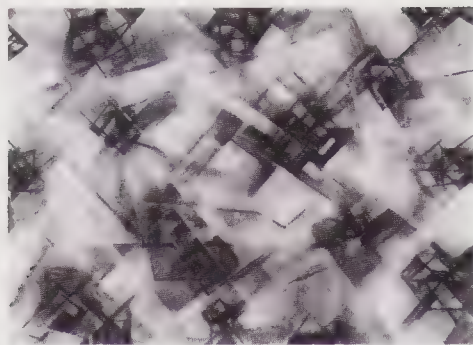


above left
MARGEL HINDER SIX-DAY WAR I and II (1967, 1973)
Lyten steel 216 cm high and 152 cm
Art Gallery of New South Wales
Photograph by John Henshaw

above right
MARGEL HINDER REVOLVING CONSTRUCTION (1954)
Monel metal 107 cm diameter
Possession of the artist
Photograph by Frank Hinder

left
MARGEL HINDER GARDEN SCULPTURE (c.1945)
An abstracted version of a wooden sculpture of Gerald Lewers
seated
Sandstone 24 cm x 35 cm x 28 cm
Art Gallery of New South Wales
Photograph by Kerry Dundas





FRANK HINDER OTHER DIMENSIONS 1 1977
Pastel 57 cm x 71 cm

sions which began also in the late 1950s. She used copper shim, wire and solder. In larger works she put layer upon layer of copper sheet, like papiermâché, over a steel or stainless-steel structure. The copper sheet method enabled her to give reign to her feelings about the spikiness of the Australian bush. Her own tamed, natural garden on the edge of a reserve and, in particular, moonlight reflections on her bedroom wall of a clump of giant bamboo hovering over the tiny Sidney Anchor house, have been added sources of inspiration. The major works for public places from 1959 to 1980 have been her Abstract sculptures for the Western Assurance Co, (recently chopped down like a tree); for the Reserve Bank, Martin Place; The Captain James Cook Memorial Fountain, Civic Park, Newcastle; for Woden Town Square, Canberra; for the Telecommunications Building, Adelaide; and the sculpture/fountain for Northpoint, North Sydney. Many private sculptures, small and large, have been made during this period. *6-Day war*, rusted Lyten steel, is the one that gives expression to Margel's ever-present concern for the preservation of life, both human and animal. Two more formal works in aluminium and stainless steel, *Planar*, 1973-80, and *Interlock*, 1973-79, are her most Abstract equivalents of her feelings for curves and space. Although manufactured for her, their effect is of closely supervised hand-crafted works in the same spirit of perfection as the wood carving. The recently completed *Black silhouette*, originating in a 1959 model, shows the victory of personal feeling reasserting dominance in an age of steel.

In the consistency of Frank Hinder's style through different developments, it is difficult not to remember Worringner's formulation in 1909 of 'the urge to abstraction' and 'the urge to empathy', aspects of the 'will to form' based on inner necessity. T. E. Hulme invoked Worringner's theory when Vorticism was coming into being as the English reaction to European modernism. The urge to abstraction, recurring, according to Worringner and others before him, in periods of alienation from nature, is characterized as two-dimensional, of crystalline form, and using straight lines or regular geometric curves. Frank Hinder organizes 3-D complexity into classic 2-D form.

Margel Hinder's source of inspiration is always through feelings arising from nature and her art can be seen as the three-dimensional, organic form of the 'urge to empathy' though not at the extreme of the continuum, which would be Naturalism.

Both Hinders are inspired by nature in its dynamic aspect, 'spare-time', the third and fourth dimensions. While Frank gives harmony to the flux, Margel emphasizes the uniqueness of the particular. Both reach a point of balance.

Frank's work sometimes worries him in that he fears that it is static in final effect; but since the ideas, the images, the elements of light, sound, motion, colour, are dynamic, one has only to compare them to a French Cubist still life to see the contrast to a static work. Harmony by definition must be stable.

Frank Hinder has a second mode of working — abstract, non-objective, not abstracted. He is the first to point out that actual sources of inspiration are unexamined. Hinder in these works distills what is expressed in all his works — belief in an order, in something 'through the looking-glass', 'beyond the real'.

Margel's abstraction is inspired by particular feelings for certain shapes, light, motion, which are inspired by the natural world. Margel courts asymmetry to the point of off-balance but stops short, unhappy that she cannot escape gravity and a centre, no matter if the centre is space. Margel's stability is that of a particular moment savoured in its fullness, by the complexity of the changing, three-dimensional aspects, or by the perfection of craftsmanship, the attention to texture and colour, shape and polish.

Together in marriage and work, for fifty years, 1930-80, they have brought to Sydney an awareness of modern art, through their work, as foundation members of the Contemporary Art Society in Sydney, and as teachers. Frank Hinder's work was exhibited frequently, main exhibitions being the 'Balson Crowley Fizelle Hinder' exhibition at the Art Gallery of New South Wales in 1966, and both Hinders were the subject of two joint retrospective exhibitions, the first at Newcastle City Art Gallery, 1973, and a second, larger one, at the Art Gallery of New South Wales, 1980.

Report from Australia

Part 1

by Suzi Gablik



PETER TAYLOR BIRDS EMERGING FROM A FIGURE
(1980)
Wood Life-size
Owned by Allan Kleiman
Photograph by Uffe Schultz

Australia has been called the land of Oz: I had dimly imagined a raw, loose world filled with kangaroos, Aborigines and sharks. Times being what they are, however, what presented itself was that most elementary form of urban perception, the Sydney skyline. Of the whole fantastic, dangerous country I had imagined, all I could see was the local funeral parlour, a rundown dry-cleaners and the rather raffish pub in Taylor Square. In vain did I search for a sign of fundamental Australian identity. I was craving something new at any price, and it seemed I had merely fallen into Indiana.

Urban and institutional life in Australia — whether governmental, administrative, educational or cultural — is so monotonously Anglo-Saxon that it appears to have no internality of its own. Indeed, the cosmopolitan world of clubs and pubs, golf and cricket, suburban houses, beaches and private schools is the only Australia known to most visitors who do not penetrate beyond its hygienic urban wrappings. It was only when I touched the country, which hangs back so aloof and unapproachable just beyond the cities and encountered a landscape so fierce and primevally strange that it frightened D. H. Lawrence, that I felt myself in the presence of something uniquely Australian. What I experienced, I am now persuaded, was comparable to what Lawrence experienced, not so much

during the time he was in Australia but when he first encountered the remnants of American Indian culture in the deserts of New Mexico: something stood still in my soul. New Mexico gave to Lawrence a feeling of *natural* and godless religion he never got from Hindus or Buddhists in India, nor from Western Christianity in Europe, nor from any 'civilized' religion that had turned its back on the worship of *life* — of vitality, potency and power — to become obsessed with *death*, death-rewards and death-penalties. That naked contact with the elemental life of the cosmos, the sense of a world entirely religious but godless, which Lawrence discovered in New Mexico, I felt in the Aboriginal presence of the Australian bush. Like Lawrence, I think it was the greatest experience from the outside world I have ever had. It certainly changed me for ever.

The history of Australia has been shaped by isolation. Its fascination lies in the improbability of its being both the oldest and the newest continent on earth. Two centuries ago, Australia was still untouched by European and American traditions. If there truly is a stored power in the landscape that civilization so far has not managed to obliterate — an invisible magnetism, a magic even, in the atmosphere, which makes you feel the old, old root of human consciousness lurking just beyond the range of our white vision — it exists to remind us that for

at least 40,000 years the only Australians were black. The first white 'settlers' arrived from England as little as two hundred years ago and they were, almost entirely, criminals and convicts. For the first eighty years of settlement, Australia was an enormous penal colony. Imagine this: the first professional artist arrived in 1792 — in irons. His name was Thomas Watling, and he was doing fourteen years for forgery.

I had been invited to visit Australia for two months (March and April) by the Visual Arts Board of the Australia Council — to give weekly seminars at two art schools in Sydney, and to travel and lecture the rest of the time. Besides that, having undertaken to say something about Australian art, I decided that the best way to do it would be to lay bare some promising lines of force which I began, after a time, to discern, gathering slowly out of what seemed a random cloud. I do not want, however, in this article, to deal with the everyday superficial aspects of Australia; I want to go beneath the surface and talk about the kinds of experiences I had that took place deep down in the senses. In many ways, Australia seemed to be a place for the retrieval of feeling and, so, of art itself — detached from the tyranny of the market-place and rising by way of its roots in ritual out of life keenly and vividly lived — art in which the responsive centres are still alive because it has not lost its vital connection with the cosmos.

The fact that Australian artists are less embroiled in a repressive cultural heritage than either Europeans or Americans at this point — the fact that their ideas have not yet deteriorated into ideologies — has left them somewhat freer, perhaps, to look sympathetically towards nature as an immediate creative source and even to trace, in a clear, quiet way, the old paths back to the aboriginal presence. One of the main features of Australian art has been the persistence of nature as subject-matter and the love of the Australian landscape — in fact, landscape painting has always been the strongest tradition, from the first colonial English watercolourists to those Australian 'impressionists' who emerged after 1880, the four young painters from Melbourne (Tom Roberts, Arthur Streeton, Charles Conder and Frederick McCubbin) who



PETER TAYLOR BIRDS EMERGING FROM A FIGURE
(DETAIL) (1980)
Wood
Owned by Allan Keiman
Photograph by Uffe Schultz

camped out in hammocks in the bush and painted all day. The importance of this sort of direct contact with nature was something that Cézanne, for one, had acknowledged quite precisely: 'I shall have to make up my mind', he wrote, 'only to do things out-of-doors. The Louvre is a good book to consult but it must only be an intermediary. The real and immense study that must be taken up is the manifold picture of nature.' (I was fascinated to learn, recently, that D. H. Lawrence did most of his writing out-of-doors, comfortably ensconced in the root of some big tree.) This vital connection with nature is something that the first great generation of modern Abstract painters in America was still very much in touch with — Gorky and Rothko and Pollock and Still; but, since then, generally speaking, our artists have lost the cosmos. We have come out of responsive connection with it, and this is the tragedy of our art. What we lack is cosmic life, as Lawrence says, the sun in us and the moon in us; in the materialistic societies of the late twentieth century, the cosmos counts for very little. Now we have to get it back, and it cannot be done by a trick.

To return to my subject, Australian art. Thinking about it raises the inevitable question: is there anything we can justifiably call an Australian identity? By way of an answer, I shall first of all remark that there seem to be, at this point, no strongly etched 'positions' around which artists rally. (This may be consequent on the lack of any body of critical writing that champions particular issues or causes.) Only one art magazine, *ART and Australia* (published in Sydney), has stayed the course since its founding in 1963; other enlightened journals have sprung to life sporadically only to disappear again without trace. A fair share of artists have entangled themselves in the standard rhetorical set pieces of 'international' modernism — the Caro-informed sculptures of Ron Robertson-Swann, for instance, and, in the mid-1960s, a generation of painters (including Sydney Ball, Michael Johnson, Alun Leach-Jones and David Aspden) who had lived abroad and were influential in bringing a Greenberg-oriented 'cool' Abstract art to Australia. These artists felt an ideological antipathy for the entrenched figurative Expressionism

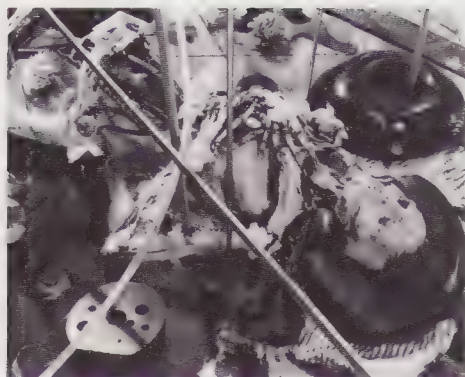
of Sidney Nolan and Arthur Boyd; they assaulted the notion of a distinctive Australian subject-matter by opening the path to international modernism.

‘What the new generation of the 1960s had to combat’, wrote the Australian critic, Patrick McCaughey, in a recent issue of *Artscribe*, ‘was the notion that an Australian painter *naturally* drew on his immediate environment, his landscape, the myths, stories and legends associated with it.’ As a position it seemed ambitious and radical enough at the time, but now — as even McCaughey, their erstwhile champion, has had to admit — the work of these artists has begun to look ‘dated’ and locked into a 1960s stereotype, and they have had to struggle hard for some sort of renewal in the 1970s; but the love of ‘Painterly Abstraction’ was not all that these artists had brought back with them from abroad. They also brought back new aspirations and appetites — the expectation, for instance, that it should be possible to earn a living from one’s art, independently of teaching. In this, however, they were ultimately to be thwarted, since the market-place is a force that does not yet dominate the art world of Australia — no doubt because the profession of art is not so rewarding from the economic standpoint as it is in American society. On the whole, I found Australian artists less driven by the gadfly of production for profit than their American and English counterparts. Competitions and art prizes still tend to be chief form of reputation-making, together with inclusion in the modern collections of State Galleries. Major support for the arts is sponsored by government rather than by the private sector, and the country today continues to reap the benefits instituted by the Whitlam régime (Gough Whitlam came into power in 1972 and was Labour Prime Minister for three years). During those years, the Government’s budget for the arts was doubled. Whitlam’s great creation was the Australia Council, a funding and promotional body for the creative arts, with seven separate boards (everything in Australia seems bureaucratically funnelled through an elaborate system of boards, committees and budgets).

The group of artists I have assembled here is selective rather than comprehensive,

and mirrors nothing so much as my own interests — a conception of arts such as I, myself, have come to believe in. More than that, it reflects an incremental move towards a conception of art that is vital and sacramental, with a firm basis in lived experience rather than in some theory of good or bad art. The artists I responded to in Australia seemed to be seeking something like a national identity, and expressed a commitment to local culture even while they remained open to influences from abroad and to modernist traditions, but they saw their art as being dialectically determined, from local as well as from international sources. To begin with, then, I shall address myself to three artists for whom landscape, in particular, has been a generative force: Tom Arthur from Sydney and John Davis from Melbourne (these two cities being the twin commercial and cultural capitals with mature metropolitan economies); and, from further afield in remote Tasmania, Peter Taylor, who seemed to me to demonstrate a remarkably tender and fastidious attention to the particularities of his island environment. Prior to speaking about any contemporary work, I should like to change direction briefly to speak about the Aboriginal tradition — which goes far back beyond the birth of Christ even and beyond the pyramids — for the assimilation of old vibrations has been crucial to these particular artists trying to hold their own on the edge of the wild.

The major forms of Aboriginal art consist of rock carvings and engravings, totemic symbols carved in wood and decorated with string, feathers and beeswax and painting on bark. Aboriginal art is made only of natural things, various layers of mineral, vegetal and animal strata — bark, twigs, wood, stones, grasses, fibres, feathers, shells, leaves, seeds, hair, fur, reptile skin, bone, teeth, tusks, skulls. In Aboriginal eyes, the entire country was a spiritual landscape; its important features were ‘dreamings’ preserved by myths and chants. All art was used as a means of coming into contact with the life force of the dreaming and was expressive of the dynamic relationship between the individual and his environment. The whole effort of man was to get his life into direct contact with the great cosmic source of vitality that gives strength,



W. THOMAS ARTHUR

above
SAMENESS AMIDST FLUX
PRIVATE AMIDST PUBLIC
(1979).

Mixed media including wood, cement, various metals, glass,
paperbark, oilskin, fish, rawhide, cured pigskin,
bone, rubber, gas. 50 cm x 500 cm x 300 cm

Photograph by John Delacour

opposite top
JOHN DAVIS OBJECT 1979
Twigs, paper, canvas, latex, underfelt, bone
47 cm long
Possession of the artist

opposite centre
JOHN DAVIS OBJECTS 1979
Twigs, paper, canvas, latex, underfelt, bone
Left 37 cm long Centre 31 cm long Right 49 cm long
Possession of the artist

opposite
JOHN DAVIS OBJECT 1979
Twigs, paper, canvas, latex, underfelt, bone
43 cm long
Possession of the artist

power and energy — sun-life, cloud-life, earth-life — and to translate the dreamtime power into his everyday life.

Among contemporary works in Australia, Tom Arthur's 'totemic landscape' assemblages are perhaps the most apocalyptic. Richly pollinated with archaic symbols, they carry the unconscious mind back in great cyclic swoops through eras of time. There is probably irony in the fact that Arthur is an American, trying to make 'Australian' works — he is a former student from the Boston Museum of Fine Arts, who settled in Australia six years ago. Now he lives in Sydney, in a New York-style loft, surrounded by a magnificent collection of Oceanic art.

Process, growth and emergence: these are Arthur's themes. They are present in his major work, which is in the form of a trilogy, of which the first part is, by contrast with the other two, much more of a deliberately conscious construction. Its eccentric title, *The fertilization of Drako Vulen's cheese pizza*, 1975, comes from the Latin — *Draco Volans* — which means a lizard that is an evolutionary freak. The construction resembles an early flying-machine about to land in sand, lit by neon tubes that ripple like ghostly streamers from its undercarriage to produce an impression of flight. It has been described as 'a wooden insect structure with paddle-wing and tail-phallus evolving towards man-made structure for flying'. With *Sameness amidst flux/private amidst public*, 1978-79,¹ the third part of the trilogy, we are in the womb of primordial life — not an instant beginning but the culmination of something prepared through millennia. A random assemblage of rude and inchoate fragments, the whole accumulation moves with the energy of a cellular dance. The eye passes from thing to thing, over bones, rocks, feathers, seed pods, bark, mummified birds, vertebrae, rabbit ears, palm fronds, insect pupae, all of which have a magical potency, like the remains of sacrifices, never quite to recur. One senses the artist's biological kinship with processes of struggle and growth — a biology of dynamics, not of classifications — the effort of the new organism to define itself. 'Plant consciousness, insect consciousness, fish consciousness', wrote Lawrence, 'all are related by one permanent

element which we may call the religious element inherent in all life, even in a flea: the sense of wonder. That is our sixth sense. And it is the *natural* religious sense.' I perceived it in the work of all three artists — a sense of wonder — and that has caused me to link together their very different undertakings.

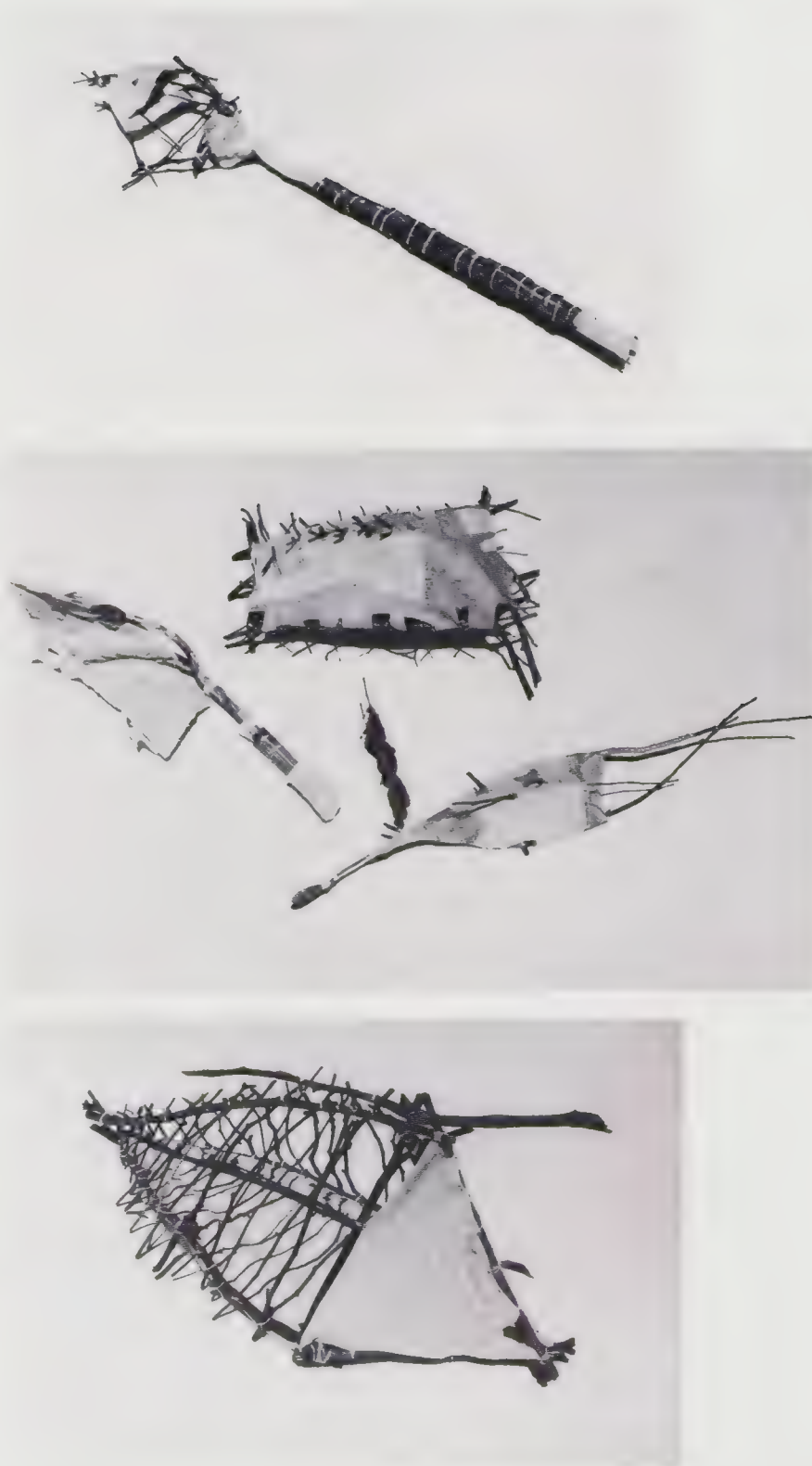
Unlike Tom Arthur, John Davis was actually brought up in the bush. His early sculptures, done in the 1960s, were high-tech. Minimalist works in fibreglass and cast aluminium but, early in the 1970s, after a three-months' visit to New York where he began constructing from impermanent rubbish picked up in the streets (he could not afford anything else at the time), Davis returned to Melbourne. Abandoning his old pursuits and the use of urban materials, he made a deliberate return to his roots, for a new start with a kind of environmental art about natural process. It involved some patient listening to the landscape, but, as he put it, 'in the bush I found the materials that were me'. His work since then has been made from humble, 'low-tech.' materials — twigs, bark, feathers, stones, which get glued or bound together with thread, twine or latex. Sometimes he even stitches things together, as with the still incomplete *Flag renamed place*, a large muslin quilt inlaid with feathers, twigs and birds' nests, to which he is adding all the time. Many of Davis's works are made directly in the landscape and, as with many environmental artists, he uses photography to document the process. Like Richard Long, it is more a case of adapting the materials of nature to the process of making art: the installations tend to be transient, only gently modifying the site, not dominating it in the manner of, say, Michael Heizer. *Tree piece* was made in Mildura, in 1973; it involved binding up the trunks of six trees with six different wrappings: canvas, latex, twigs and twine, polythene pouches stuffed with grass, green twine and papiermâché. Davis often takes his students out to the bush for a week of camping and making art. Sometimes their work resembles a temporary, nomadic dwelling.

When I visited Davis in his studio in Melbourne, he showed me a number of fragile devotional objects that he had made. They were like Aboriginal ceremonial sticks,

shamanistic prayer-arrows, or healing-wands. I thought to buy one, to take home with me to London but Davis, it turns out, does not sell his work (except for a few major pieces to museums) — he gives it away, or rather he exchanges it for other work, as a mark of homage to the gift-exchange practices of more primitive cultures, which, for them, was an important part of social life, and who did not perceive art in terms of its commercial value. He is convinced that people in our society find it hard to give things away, and find it equally hard to receive gifts without embarrassment. As I had already spent much time tripping around the capital cities of Australia lecturing on the fate of art in consumer society, Davis's powerful gesture — of offering his work exclusively on the basis of a gift-exchange — seemed especially stunning. Indeed, it formed a good test for the adequacy of my own feelings — that materialist goals have tended, increasingly, to put our own art morally and spiritually out of gear — and even set it in a new light: as Denis Donoghue, recently, in the *New York Times Book Review* so aptly put, 'capitulation to the *Zeitgeist* is not the only available form of life'.

It is a simple fact that Australia has not yet bred a generation of artists who take it for granted, and even regard it as their natural right, to live from their art, measuring their success or failure by their ability to do so. (The notion, as I remarked earlier, had been abortively imported by a small group of Lyrical Abstractionists in the 1960s, but never got a significant foothold.) Davis, for instance, began selling his work only in 1977. He feels that since he earns a comfortable living from teaching, he does not *need* to sell his art; and this leaves him free to give it away, because that is consistent with what he believes in. Such ideas and ideals, after all, intimately affect the artist making the work; and it seems more and more difficult, within our own social order, where artists are increasingly crippled by subservience to the market as the exclusive form of relationship between an artist and society, to connect the creative mind with currents of spiritual energy and to perceive things in terms outside of their commercial value.

If there was a high point to my stay in



Australia, it was probably my visit with Peter Taylor in Tasmania — the smallest and least populous State, and an island of intense radiance. Taylor has lived and worked in Tasmania for thirty years (having come originally from Sydney) in a country house along the Huon River, which gives its name to a rare and beautiful local timber from which he makes his sculpture. He has been known to haul the pine logs straight from the river as they come sailing downstream at flood-time, or to disappear for days on end, in order to scavenge the inaccessible western coast for logs, as they get racked up by the sea in winter gales. 'There is an element of deliberate allegiance to regionalism in my work', he says. 'This results from my choice of a rural environment in Australia as the setting for the development of a personal mode.'

Taylor lives not so much *in* as *with* the landscape, and the kind of art he practises often demands direct engagement with it. One aspect of his work is making wild-fowl decoys, some of which he actually uses (duck-hunting, he would assert, is the original environmental art form). One evening we rowed out to the middle of the river at dusk to watch for black swans from a duck blind; the sky was iridescent with coloured clouds — orange, ruby, rose and purple. We planted a small assembly of swan decoys, specially constructed on stilts, into the floor of the river. The swans had to be facing towards the land; otherwise, if they are turned the wrong way, towards open water, it signals alarm to the other birds, and the archetypal trigger will not work.

Two recent sculptures done this year, called *Birds emerging from a figure* and *Skirt of rabbits*, both life-sized and carved from local wood, have as their subjects past engagements with nature in one form or another. In *Birds emerging from a figure*, it is as if one of Piero's angel musicians, hand superbly poised, were about to deliver a football pass, only the football is a bird — and the figure, dispersing birds from its person like a birth-myth, from a sort of dream-self, is a renegade St Francis, whose arms and legs have been carefully incised, and then gilded, with the Latin names of birds: quail, bronze-wing pigeon, black duck, teal, hawk. Trancelike and numinous, the figure pos-

sesses a charisma rarely experienced in contemporary works, something hidden from the eye but which communicates itself telepathically, as with Amerindian totems or those massive Egyptian Ushabti figures. Hunks of raw bark — silvery-grey wormed wood, all beach-eroded and coruscated — have been added to the torso to counteract the sleek aestheticism of Taylor's own voluptuous carving.

It is the way the feet adhere to the ground, according to Taylor, that particularly suggests Piero; Piero's feet tread, they do not glide, like Botticelli's, which sometimes err on the side of elegance. Taylor is a keen observer, not only of nature, but also of art. Did I ever notice how Botticelli painted toes? Was I familiar with the shoe shop on Fifth Avenue called Botticelli's? It specializes in the most beautiful footwear and had inspired a work called *Botticelli's footprint*. All this as we trekked up the hillside behind the house, shooting bows and arrows (a diversion Taylor employs to exercise the long-distance muscles of his eyes after an intense day of sculpting, by letting his vision track arrows through the air). He continued on about Christ walking on water and Aborigines tracking over rock. Did I know about Kurdaitja shoes? They were made from emu feathers and human blood; Aborigines wore them when they wanted to disguise their tracks. They were constructed so as to make the same imprint coming and going, but the heel-to-toe motion of the foot had to be re-choreographed so as to reverse its normal weight depressions.

Suddenly Taylor was looking attentively and fixedly at the flight of distant ducks travelling along the bends of the river. Was I able to follow their path? With some effort, I overcame my near-sightedness, and did; and by the time I left Tasmania, I thought I knew what Castaneda must have felt when he was being led through Ixtlan by Don Juan — that extraordinary sense of a consciousness which is not pot-bound, but is rooted in the rich, dark earth. Having begun, as if for the first time, to use my eyes, it seemed to me that I had all but glimpsed the secret staircase, hidden behind the waterfall.

¹ Illustrated ART and Australia, Vol. 17, No. 2, p. 170

Nicholas Chevalier

1826 - 1902

by Heather Curnow



NICHOLAS CHEVALIER SELF PORTRAIT 1857
Oil on cardboard 35 cm x 25 cm
Art Gallery of New South Wales

Born on 9 May 1828 in St Petersburg, Nicholas Chevalier was the second son of Louis Chevalier and his Russian wife.¹ His father, a Swiss citizen from the Vaud canton, was at the time overseer of the estates of Prince Wittgenstein, aide-de-camp to Tsar Nicholas I of Russia. Chevalier's early interest in art was stimulated by visits to collections of paintings in St Petersburg, including Prince Wittgenstein's private collection and that in the Winter Palace.

In 1845, the family returned to Switzerland, visiting the galleries of Berlin *en route*, and Nicholas commenced his art studies in Lausanne at the Arlaud Academy, under the landscape and portrait painter Jean-Samson Guignard. In 1848, he was admitted to the Academy of Munich, where he studied architecture for three years under Professor Lange. At that time, he was involved in plans for the palace of Ludwig I at Berchtesgaden. After graduating from the Munich Academy, Chevalier returned to Lausanne.

In 1851, the year of the Great Exhibition, Chevalier visited London. There he met Frederick Wilkie, a cousin of the famous genre painter, Sir David Wilkie. Impressed by the art collections of London, particularly the work of the English watercolour-

ists, and encouraged by Wilkie, Chevalier resumed his painting career. In 1852, he made his début at the Royal Academy, showing two large watercolours of German scenery. He also gained an introduction to Ludwig Gruner, who employed him as an artist in his offices, where he worked on the lithographed plates for A. H. Layard's *Discoveries in the ruins of Nineveh* (London, 1853). Through Gruner, Chevalier made his first Royal contacts, redesigning the setting for the Koh-i-Noor diamond and designing a fountain for Queen Victoria's residence at Osborne.

During 1853-54 Chevalier spent two years in Italy touring the galleries and studying life-drawing and watercolour painting in Rome.

Toward the end of 1854, Chevalier left for Australia to attend to his father's business interests in Victoria. Arriving in Melbourne in February 1855, he visited the Bendigo goldfields, and in the same year, married Caroline Wilkie, herself an amateur artist and the daughter of his friend, Frederick Wilkie.

His father's business enterprises, which included a sawmill at Beechworth, were foundering and, fortunately, Chevalier was offered a post as artist on the periodical,



NICHOLAS CHEVALIER WAITING FOR THE FERRY
MANILLA 1881
Oil on canvas 126 x 75 cm
Tasmanian Museum and Art Gallery, Hobart

Melbourne Punch, founded in July 1855. His first cartoon appeared in August 1855 and, from this time, his wood-engraved cartoons and illustrations, which were likened to the work of Cruikshank, featured regularly in the magazine. From 1862, he contributed illustrations to the *Illustrated Australian News* and the *Illustrated Melbourne Post*, as well as other more short-lived Melbourne periodicals.

Handsome, cosmopolitan, fluent in several languages and musically talented, Chevalier was welcomed by the literary and artistic élite of Melbourne. Among his friends were the painter of miniatures, Georgiana Huntley McCrae, the art critic, James Smith, and several English and European Academy-trained artists, including William Strutt and Eugen von Guérard. Paintings by Chevalier appeared in several Melbourne exhibitions: the Victorian Exhibition of Art (1856), and the first and only official exhibition of the Victorian Society of Fine Arts (1857), of which society he was a founding member.

His talents as an architectural draughtsman and designer were called into play several times. In 1856, he was responsible for two lithographed views of the interior of the new Victorian Houses of Parliament (published by Calvert)² and he also designed the hilt of the sword that was presented to Garibaldi in 1860.³ Later he created a design for a fancy dress costume, 'Emblematic of Australia', to be worn by Lady Barkly, the wife of Victoria's Governor.⁴

Between 1858 and 1864, Chevalier made several sketching trips into the interior of Victoria. In 1858, with the scientist and explorer, Alfred William Howitt, and the landscape painter, Eugen von Guérard, he explored the Dandenong Ranges and the Baw Baw Plateau.⁵ Later, he accompanied the Bavarian scientist, Professor Georg Neumayer (then engaged on a magnetic survey of Victoria), on two of his trips. The first (April-June 1862), to the Loutit bay/Cape Otway region, was made in the company of von Guérard; the second trip (November 1863 to February 1864) encompassed the mountains and forests of the Grampians and Gippsland.⁶ These journeys provided Chevalier with landscape subjects, which appeared as lithographs in *The Melbourne Album* (Charles Troedel,

1864) and *Australian Views* (B. Riemann, 1865). An album of twelve of Chevalier's chromolithographs was published by Troedel in 1865 and it is as a result of this volume that Chevalier has been credited with introducing chromolithography to Victoria.

Late in 1865 Chevalier visited New Zealand and explored much of the South Island. The Provincial Councils of Otago and Canterbury each granted him £200 towards defraying the expenses of the trip and he received much attention in the press. In April 1866, he and his wife travelled across the Southern Alps on horseback from Christchurch to Hotitika and back.⁷ His South Island travels culminated in an exhibition of watercolours in the Christchurch Town Hall, praised by the *Lyttelton Times* for 'wonderful freedom and boldness of pencil, management of chiaroscuro and aerial perspective and the geological character of the country is preserved with the greatest minuteness and fidelity without having the least approach to mannerism.'⁸ Chevalier's eight-months' sojourn in New Zealand yielded several hundred sketches and watercolours, ranging from quasi-scientific pencil studies to broad panoramas in watercolour that captured the essential features of the landscape. On his return to Melbourne, some of his New Zealand studies were shown at the Melbourne Intercolonial Exhibition of 1866 and, in the following year, at the Paris Exposition. Chevalier's intention was to produce a book of New Zealand views but, although his New Zealand drawings were shown again at the Crystal Palace after his return to England, he was unable to find a publisher for this venture.

During the visit to Australia of Alfred Ernest Albert, Duke of Edinburgh, in 1867-68, Chevalier designed transparencies for Melbourne's public buildings and, as artist for the *Illustrated Australian News*, accompanied the Royal Party on their tour of the western districts of Victoria and to Sydney and Tasmania. On the Duke's departure from Victoria, Chevalier presented him with an album of watercolours depicting events during the Royal visit.

In October 1868 he was sketching in North-West Victoria with Eugen von Guérard and, in November, he revisited



above
NICHOLAS CHEVALIER MOUNT ARAPILES
AND THE MITRE ROCK 1863
Oil on canvas 78 cm x 121 cm
Australian National Gallery, Canberra

opposite top
NICHOLAS CHEVALIER
BENARES 17th, JANUARY 1870 1871
Watercolour 14 cm x 23 cm
National Art Gallery, Wellington

opposite
NICHOLAS CHEVALIER WANNON FALLS 1866
Oil on canvas 94 cm x 74 cm
Art Gallery of Western Australia

New Zealand. He travelled from Wellington to Wanganui and back, staying in the Rangitaiki at Westoe, the residence of Sir William Fox, artist and statesman. At that time, he was invited by the Duke of Edinburgh to join him as official artist on his second trip to the South Seas and, in March 1869, he joined the royal ship *Galatea* in Melbourne. On the way to England, the *Galatea* visited New Zealand, Tahiti, Hawaii, Japan, China, Hong Kong, the Philippines, Singapore, India and Ceylon, where Chevalier left the ship. He was joined by his wife, and they made the rest of the journey to England overland by way of Suez. In England he prepared watercolours of Australia which were engraved for Edwin Carton Booth's *Australia* (London, 1873). Chevalier's watercolours of scenes and events on the voyage of the *Galatea* were shown in the South Kensington Museum in 1872 and, for the next few years, he continued to enjoy the patronage of Royalty. In 1874 he was commissioned by Queen Victoria to paint the marriage of the Duke of Edinburgh at the Winter Palace, St Petersburg.

From 1871 Chevalier and his wife lived at 5 Porchester Terrace, Hyde Park and, until 1887, he exhibited annually with the Royal Academy, either genre and landscape subjects based on his previous travels or ceremonial paintings commissioned by members of the Royal family. From 1874 until 1896, he was a member of the London selection committee for the National Art Gallery in Sydney, and during these years several important Victorian paintings were acquired, including Luke Fildes's *The widower* and Sir Edward Poynter's *Queen of Sheba*.

In the 1880s Chevalier began to suffer from rheumatic gout and, from 1886, he spent his winters in Madeira (where he explored much of the interior of the island, accompanied by six porters) and his summers in London. After 1887 he exhibited only one painting with the Royal Academy, in 1895. In 1893, he retired to Ashmore, Sydenham Hill, where he spent his final years writing poetry (some of which he set to music) and taking an interest in the Royal Amateur Orchestral Society, which had its origins in a small amateur orchestra formed on board the





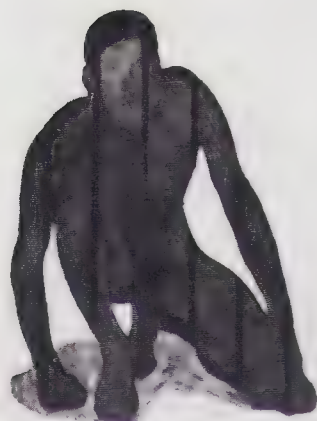
left
NICHOLAS CHEVALIER THE BUFFALO RANGES 1864
Oil on canvas 130 cm x 180 cm
National Gallery of Victoria



below
NICHOLAS CHEVALIER SANDFLY BAY OTAGO 1879
Oil on canvas 60 cm x 90 cm
Auckland City Art Gallery

Tony Woods and the Remembered Image

by Gary Catalano



TONY WOODS EACH SOUL A PRISON 1965
Oil on canvas 168 cm x 139 cm
Possession of the artist
Photograph by John Delacour

In a manner similar to that of some seventeenth-century English poets, Tony Woods continually presents us with images that either question or undermine our received ideas of reality. If the word 'metaphysical' had not already been used in order to describe a style of painting utterly different from that of Woods, then one could use it in reference to his work and feel that nothing had been lost. Even the taste for the conceit is there, for some of his early portraits show nothing but coat-hangers and ties.

First, however, another and more conventional kind of portrait. Woods was born in Tasmania in 1940 and began to take an interest in art in his late teens. Immediately on leaving school, he took a job as a proof-reader on one of the Tasmanian newspapers and put himself through a course at Hobart Technical College, where he studied under Jack Carington Smith and Dorothy Stoner. At that stage, landscape painting in water-colour consumed him entirely; he had to be cajoled into doing the figure studies expected of art students and further prodded into working with oil paints. As well, he was utterly indifferent to the kind of outline drawing that now forms such a large part of his style, and he took no interest in the variety of printmaking techniques that currently occupy a great deal of his time. Although he talks with respect of his two teachers, he likes to think of himself as self-taught.

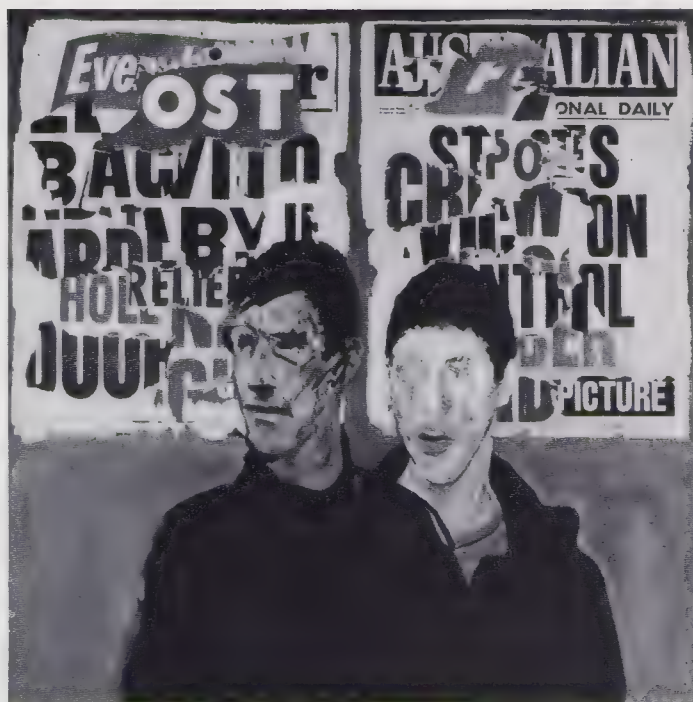
I think Woods is stretching it a bit there, yet no one could deny that he was self-willed. Determined to become a professional artist, he set himself up in a large studio and began to work as a full-time painter. If newspaper reports are any guide, he gained some notoriety from his show of independence and the brashly modern look of some of his paintings. The early 1960s were, of course, years in which English Pop Art was beginning to be felt as an influence, and one can see traces of it in Woods's use

of flat, brightly coloured areas of paint and of collage and in the attention he paid to all the appurtenances of youth — the ties, the sleek coats and the gazes of cool, studied intensity. More importantly, however, Woods was also trying to chip away at our accepted notions of reality.

One of the ways in which Woods did this was to throw into doubt our confident belief that paintings are wholly and comfortably illusionistic. On colourful, freely brushed fields Woods would often place quasi-realistic figures, positioning them in such a way that they, too, were viewers of the work; the 'real' viewer could look at it only over their shoulders and in that action he or she would momentarily allow the painting more reality than it, in fact, possessed. The same point was also insinuated by other paintings, where the presence of such imaginary viewers was indicated by shadows projecting into the work from before it.

In view of the consistency with which many of these paintings seek to erode the distinction between reality and illusion and make both conditional and relative, perhaps it is not entirely irrelevant to note that one of Woods's favourite authors had been Franz Kafka. Woods had been introduced to *The Trial* and *The Castle* by a literary acquaintance.

If any one painter could be said to have influenced Woods during his twenties then it was surely Francis Bacon, a common enough influence on younger Australian artists in those years. Yet, unlike many of his contemporaries, Woods was attracted less to Bacon's handling of the figure than to his use of props — especially those of cages and bars. Both devices are frequently used in these early paintings, and here and there he gave them an unusual twist. In one painting only the areas actually containing figures are imprinted with bars, a deft way of showing how supposedly free people



above left
TONY WOODS
HOLDING SKULL 1980
Etching — zinc
51 cm x 37 cm
Possession of the artist
Photograph by John
Delacour

above right
TONY WOODS
PHYSICAL VIOLENCE
1967
Oil and collage on duck
109 cm x 108 cm
Possession of the artist
Photograph by John
Delacour

left
TONY WOODS
STANDING BULL
1978
Woodcut
42 cm x 62 cm
Possession of the artist
Photograph by John
Delacour



above
 TONY WOODS THE STRUCTURE (1979)
 Oil on duck 153 cm x 122 cm
 Possession of the artist
 Photograph by John Delacour

opposite
 TONY WOODS WHEN IT IS, WAS 1973
 Oil on duck Canvas 57 cm x 69 cm attached to canvas
 168 cm x 137 cm
 Possession of the artist
 Photograph by John Delacour



carry their prisons with them.

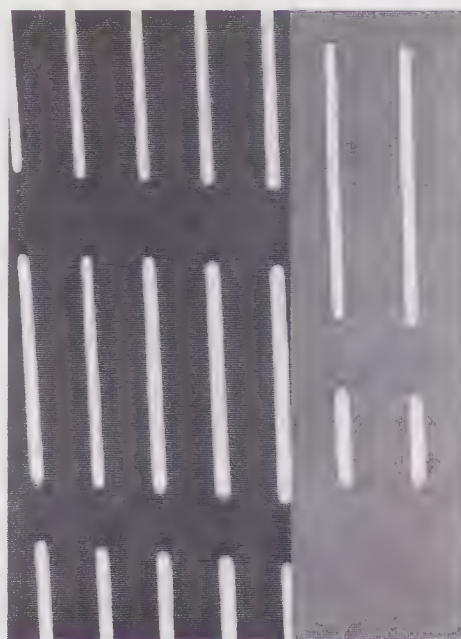
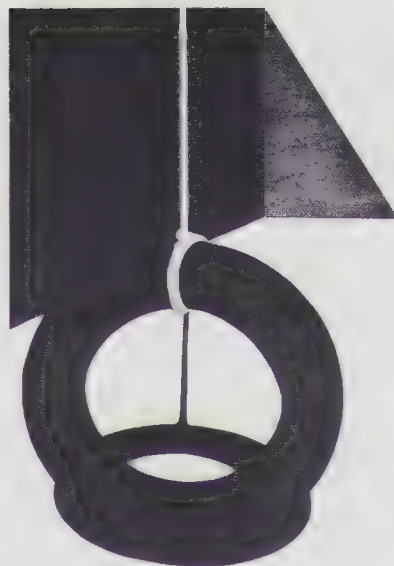
Although these paintings are, as a group, perhaps the least successful of Woods's early works they need to be recalled, if only because they correct the cool and utterly detached impression created by his more recent works. Expressionism may have left no overt trace on his current style yet its distrustful spirit has, in some ways, been deeply absorbed. Outwardly, however, calm now prevails.

It does so, I think, not for the reasons one may at first suppose. It is true that Woods is now less of a figure painter than he used to be but the shift to an inherently less emotional range of subject-matter only masks a yet deeper change in his work. This concerns a new attitude on his part to his perceptions.

Nearly all of Woods's early paintings were produced with the aid of a model (generally a friend who happened to drop in) and many of their stylistic features were forced on the artist by the need to get the bulk of the painting under way in a single sitting. There was just no time for reflection.

Nothing could be less like Tony Woods's current working procedure, for now when he comes across a subject that interests him his habitual practice is to spend hours in contemplation of it. Only after his impressions have passed through the distilling prism of his memory does he begin work on the motif.

It is, I think, precisely this reliance on the remembered image that has lent Woods's works their current air of detached stillness and deepened their emotional resonance. Both qualities are especially evident in *Spiritual place*, 1979-80.¹ Like many of his works from the past four or five years, this painting depicts light streaming through a barn door, though the actual subject is by no means evident in the original moment of perception. At first, all you are conscious of is a group of parallel vertical lines that flare outwards in the bottom third of the painting. Only slowly do you become aware of the subject, though when you do the force with which those thin beams assert themselves as a figure or unified pattern is, somewhat paradoxically, felt also as an adequate metaphor for the instantaneity of light and the miraculous nature of perception. Although one's understanding of just



top
TONY WOODS TIRE AND SHADOWS 1980
Lino cut 72 cm x 47 cm
Possession of the artist

Photograph by John Delacour

above
TONY WOODS ON TO THE WALL (1980)
Oil on duck 77 cm x 56 cm
Possession of the artist

Photograph by John Delacour

what the painting signifies is a delayed one, that delay, in fact, turns out to be fitting. Light not only is; it also blinds.

Yet that is only the beginning of its metaphysical thrust for, when the painting claims you as an inhabitant of its dark and dust-laden interior space, it also leads you to question just where reality lies here. Indeed, where does it? In the door, the thing represented? Or is it not in the beams of positive light, a light so intense that it shows all material forms to be but a poor shadow? While some of Woods's early paintings attempt to persuade us that images are no less real than substantial forms (it is interesting to note that in the early paintings, which employ newspaper posters as a background, the most common poster is that of the *Truth*), these paintings show us that those precise lines of light are the prime and only reality.

As any vital symbol is an unforced one, we can now see that the most important consequence of Woods's reliance on memory is that it allows him to escape from his will. In detaching himself from his immediate sensations and allowing them to drift down to the less conscious layers of the mind, Woods is able to rely on the same levels to bring his images to parturition. As long as his original perceptions are accurate and clearly understood, then all the manual struggles that other artists may confront are hereby avoided.

It is here, I think, that we can most fully appreciate the major role that line plays in all Tony Woods's works. Unlike an artist who works in the face of his subject, Woods is constrained to see everything in terms of line; only when things have been understood in such terms can his impressions be committed to memory. Whatever the transformation his sensations may there undergo, it is always in the terms of line — the means, so to speak, by which the memory is coded. Calm and unhurried, his line is thus rendered free to take all the pleasure it can in its own grace of movement, for all the other tasks before it have been accomplished before the pencil alights on the paper. Once there its task is not to express or explore; its task is to perform.

¹ Illustrated in colour, *ART and Australia*, Vol. 18, No. 2, p. 113.



LEIGH HOBBA
BREATHING IN BREATHING OUT (1980)
Performance

Photograph by Elizabeth Campbell

'X1e Biennale de Paris'

by Leon Paroissien

The 11th Paris Biennale opened on 19 September 1980 with one artist's somewhat ineffectual protest about the location of a work, reminding one of the vehement protests that marked earlier Biennales. Concern with art's social and political role, a major preoccupation of many artists in the 1970s, showed its only strong survival in this Biennale in the video section. Elsewhere, the selection tended to disclose an increasing preoccupation by many younger artists with an inner world of personal experience and often recondite meaning.

Of work that asserts an obsessively personal installation, only the piece of Géo Ripley (Dominican Republic) — its altar, candles, votive offerings and paper flowers providing a dense conglomeration of objects with religious associations — matched the complexity of either Anna Opperman's or Paul Thek's work as presented recently in the 1980 Venice Biennale, though in no way matching the latter two artists' intensity. Guy-Jean-Michel Lemonnier, a twenty-three-year-old French artist, constructed around himself an ordered environment-cum-studio filled with 1,000 hanging clay tablets, objects of wood and leather, books and woodblock prints, through which he elaborated a private language of multi-sensory meanings. John Armstrong

(Australia) celebrated a recent visit to Corsica with a forest of icons embracing private imagery, leading through a forecourt colonnaded by clustered birches to an altar encasing groups of miniature gilt animals.

While personalizing an environment with private meaning is not new territory for artists, the celebratory nature of these works, and a noticeable retreat from audience participation, represented a fairly widespread reorientation by artists in many countries.

The age limit of thirty-five for participation in the Paris Biennale — a feature since its inception — was intended to emphasize the experimental potential of younger artists but such an aspiration is only partially fulfilled in the work presented. Unfortunately, there was much to confirm the most astringent critics of Biennales and similar events who argue that they merely confirm international *avant-gardism* and its more superficial cross-indexing of concerns, precluding the nourishment of regional art, which addresses itself to the total complex of a specific culture. In spite of this year's return to the former mode of nationally independent selection within given quotas, the strongest works in the 1980 Paris Biennale were within well-established modes.



ROBERT FISH *left* SALMON MAT (DETAIL) (1978)
Latex and canvas 174 cm x 426 cm
right SALMON RACK 1973-74
Latex and wood, wooden frame
213 cm x 192 cm x 122 cm

Photograph by Elizabeth Campbell

The installation of Christiane Möbus (F. R. G.), while recalling Arte Povera, was nevertheless remarkable for its combination of a few evocative elements linked by the draughtsman-like sweep of a circular iron rod welded to four steel beams supporting the museum roof. Simple objects such as bicycle wheels, a coracle-like rubber tub framed with sticks and a single oar with chalk inscription, took on a Beuys-like iconic potency, evoking emblematic artefacts of travel in various phases of civilization.

Peter Briggs, an English-born artist from France, used the natural materials of slate and sand to structure a landscape reminiscent of Richard Long. But Briggs's work included man-made, man-formed materials — a metal ring soaring above the slate and, standing apart from the piece, fragments of black-painted glass — to claim and articulate the surrounding space and to command a wide-ranging play of surfaces and forms in this space.

On the other hand, some artists asserted a strongly personal imagery that burst through style: Canadian Robert Fish, drawing directly on his Pacific Ocean environment and a frankly confessed joy in the marine and forest life that surrounds him, presented a suite of works in which different structural modes are employed to present large latex (life/death-cast) forms of suspended salmon. The return to a direct assault on nature and easy dealing in naturalistic detail, while making sharp, ironic twists in contextual presentation, give Fish's work strong analogies to the younger Imagist painters now so visible elsewhere.

Painting, one of the most provocative areas in the 1980 Venice Biennale, was generally disappointing in the Paris Biennale. This was in part due to the total absence of American painting, in part to the selection process, which did not allow for recent directions in painting (neo-imagism, pattern and narrative) to be explored in depth. In the 1980 Venice Biennale a specially selected exhibition of recent painting in the United States of America and Europe, 'Open 80', shown in the Magazzini del Sale on the Zattere, added a contrasting, albeit controversial, selection to complement the national pavilions in the Giardini.

In Paris, the reassertion of imagery in



top
CHRISTIANE MÖBUS THE PRESENT TRAVELLING (1979)
Iron ring, rubber tub with frame of sticks
Diameter of ring 460 cm
Photograph by Elizabeth Campbell

above
JOHN ARMSTRONG WHEN JOHN JYLY AND NOKI WERE
IN CORSICA IN JUNE, JULY AND AUGUST 1979, THEY
DISCOVERED, MUCH TO THEIR PLEASURE, THAT THE
CLIMATE WAS VERY SIMILAR TO AUSTRALIA
(DETAIL) (1980)
Mixed media Each piece 120 cm x 60 cm x 57 cm
Photograph by Elizabeth Campbell

painting appeared in the work of a group representing the F. R. G. and calling themselves Groupe Normal. Employing freely painted images and playing strongly on a sense of visual cliché, this group of three protested against the individualism they claimed had led art into a cul-de-sac (while still carefully signing their paintings) and sought simplicity requiring no commentary (so they asserted in a simple accompanying manifesto).

Paintings by three Dutch artists — Kees Smits, René Daniels and Henk Van Woerden — called to mind the lively return to pattern and figuration, mediated often by a strong visual irony, by American painters such as Joe Zucker, Robert Moscovitz and Malcolm Morley. The Venice Biennale had also asserted a new energy in Italian painting, but this was not evident in Paris except in a work by Luciano Bartolini (previously shown in 'The Italian Wave' at the Holly Solomon Gallery, New York, 1980) in which fragments of high-hung decorated paper intersected at a corner from which a painted pole inclined out into the room — an extrapolation from simple two-dimensional elements into a three-dimensional spatial installation. Coalescing drawing, painting, structure and spatial extension, while insisting on an almost *faux-naïf* directness, it was one of the more memorable works in the Biennale.

While many younger artists in Europe have emphatically abandoned the austerity of American-dominated Minimal Art, the possibilities of Minimal painting continue to be explored elsewhere. Andrzej Szewczyk of Poland presented large canvases painted in a single colour — white or light ochre — articulated by the geometry of a shaped stretcher-frame thrusting forward into the canvas, pushing the ground into relief. Robert Hunter (Australia) executed a grey wall-painting divided into squares and subdivided by barely perceptible polyester threads in alternating primary and secondary colours. An elusive animation of planes, in apparent relief, advanced and receded as the eye struggled to establish a reading. The subtlety of Hunter's systemic use of colour and tone, a significant further advance in his work was, however, lost to most amidst a cacophony of noises from video monitors and sound sculpture and the crowded

installation of the Biennale.

Only the British painters, sustained by the academic machine of art schools, which leaves no potency in a style untapped, managed to extract new essences from the faded flower of Painterly Abstraction. Three British painters — Paul Hempton, Michael Crowther and Edwin Easychchik — whose formative years were in the late 1960s, a period of great optimism in the painting departments of most British art schools, found new inflections in well-explored visual conventions. The youngest of the three, Edwin Easychchik, had large canvases with applied thick cardboard shapes bursting beyond the plane of the canvas and drenched in paint, making the strongest statement of this group.

Australia was one of only nine countries to be represented by performance artists. Countries with well-established performance traditions such as the United States, Austria and West Germany were not represented in this section at all, and the inclusion of rock bands and other contemporary music under this category invited a gross distortion of the essential nature of performance art as understood in visual art terms.

Nigel Rolfe, born on the Isle of Wight but representing Ireland, used his body to apply paint to the upper side of a thick pane of glass suspended two metres above the ground. Although influenced by Stuart Brisley and Yves Klein, new in Rolfe's work was the elevation of such a performance above the heads of the audience and the effects of gravity pressing the body against the glass, establishing the dual dimension of the sculptural form of the body beyond the glass and the monoprint-like impressions established by pressing paint and water onto the transparent aerial screen.

Less immediately engaging to the audience, but ultimately more profound and haunting, was Australian artist Leigh Hobba's performance, in which he held a single note on a didgeridu, with minor modulations and momentary breaks, for twenty minutes. The didgeridu was made by Hobba when he was living with an Australian Aboriginal tribe on the Bamyili Reserve near Katherine in the Northern Territory, and painted with his own blood (extracted in a Paris laboratory) to symbol-



JILL ORR BLEEDING TREES (1979)
Performance - slides, glass cylinder, plastic tube, paper, sand
Photograph by Elizabeth Campbell

ize an extension of his body carrying the displaced sound; it was removed from a case lined with paperbark and clay, in ritual silence, and returned at the end of the piece with similar, measured action. The sheer simplicity and economy of the piece, its spare linearity both in form and tone, and the connotations of body and mind existing in a state transcending time, worked its magic on the most attentive of the audience. While there was no direct attempt to transpose Aboriginal music, the fundamental throb of the didgeridu's breathing-tube served to intone the sounds of a primeval continent, even to those with no direct knowledge of the music and legends of the Aboriginal people.

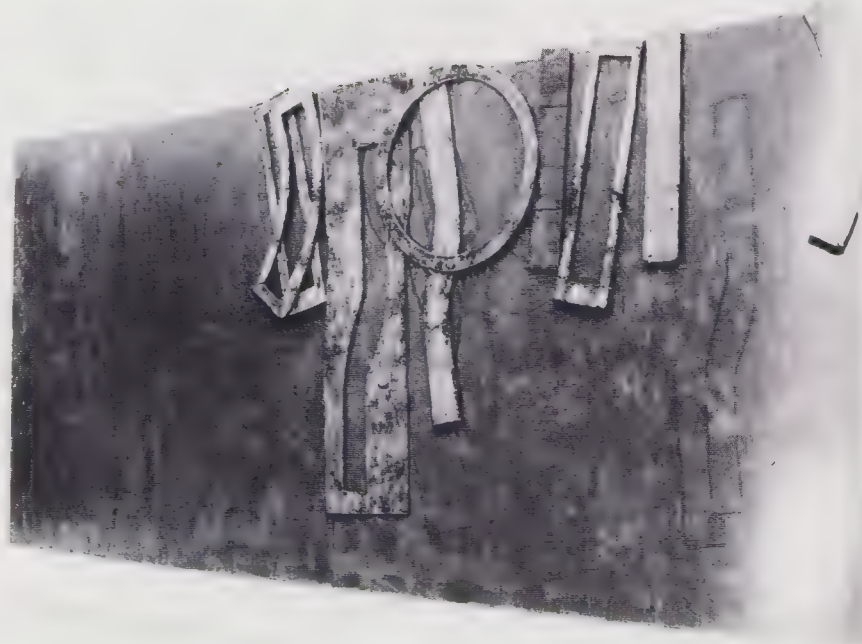
The carefully structured performance by Jill Orr (Australia) was quite different in its degree of elaboration but also drew on a deep empathy with the Australian environment. Her piece, entitled *Bleeding trees*, evolved during four performances of the work in Australia during 1979, was presented in Paris with a strength and refinement of statement. The performance traces the energy cycle of trees, their destruction and regrowth, using the body as a metaphor. Projected transparencies of the artist's performance in the Australian landscape and the presence of a large cylinder of coloured water (sap/blood) together with sand and fire, strongly asserted the work's environmental space and symbolic texture to audiences in Paris.

Photography made a tentative début in this Biennale, although few works managed to assert an individual vision when measured against the ever-strengthening wider world of photography beyond the Biennale. There were also Architecture, Cinema and Video sections (Australia well represented in the last category by five works) — but these sections would call for separate comments in a longer review.

The shortcomings of the 1980 exhibition, arising mostly from the nature of the selection processes employed by individual countries, nevertheless permitted the Paris Biennale to provide some sense of international interchange, most particularly for artists from countries far from Western Europe. This seems to be still one of the most positive dimensions that Biennales may continue to offer.



left
PETER BRIGGS INSTALLATION
(TWELVE ELEMENTS) (DETAIL)
1979-80
Glass, steel, slate, paint, lead, zinc, paper
Dimensions undertermined
Photograph by Elizabeth Campbell



below
EDWIN EASYDORCHIK
GIRONE DELLA SANGUE 1978
Acrylic on canvas 244 cm x 549 cm
Photograph by Elizabeth Campbell

Tom Roberts — Some Impressions

by Imants Tillers

Apart from several well-known paintings (such as *Bailed up*), which are on permanent display in the Art Gallery of New South Wales, my experience of Tom Roberts's *oeuvre* has been entirely through reproductions in books and magazines. However, I do not consider this to be a deficiency. After all, it is a peculiarly Australian tradition for artists to be educated by coloured reproductions of works of art, rather than by the works of art themselves. Thus it is not surprising that I first came across *Impression* in Alan McCulloch's book *The Golden Age of Australian Painting*.

I remember being drawn to its soft atmosphere — so reminiscent of the nostalgic haze produced by the earliest camera techniques. Yet, while its expressive brush work is undoubtedly dampened by being given the artificially smooth and glossy finish of the reproduced image, I have no desire to check the original. However, I do not rule out the possibility of one day coming across a small, flat, awkward object with one slightly pitted surface which induces in me vague feelings of anxiety or vertigo or even *déjà vu*. Simply an association of ideas? Or have we met before?

At the moment, we are witnessing the popular revival of Bishop Berkeley's time-worn but hitherto unrefuted proposition: 'that things are only there while they are being observed'. Isaac Asimov, a leading theorist and proponent of this view, has stated: 'Before photography there was nothing. Before photography we lived in a world in which the passing moment died as it passed. Every bit of life was a flash that vanished as it appeared.'¹ However, according to Asimov, through photography the passing moment can be captured, the world stopped and thus corroborated.

Ironically, though, this massive project of *corroboration* (being carried out by millions of zealous and well-intentioned photographers) simultaneously yields a parallel 'shadow-world' populated by melancholy residues — paper-thin displacements of the 3-D objects to which they refer.²

Naturally, 'reproductions' in books and magazines are caught in this double bind. On the one hand, they add to this 'shadow-world' of spurious displacements and yet, on the other, they ensure the continuity not only of art history but of the

actual objects of art. Thus the most reproduced works, such as Leonardo's *Mona Lisa*, are also the ones with the most presence when seen in real life.

In the global task of ensuring the continuity of the world, Asimov recommends the use of the SX-70 system (sonar guided, autofocus, colour polaroid).³ Thus he is no slave to photographic 'realism', but envisages a world, like *Tlon*, whose objects can be convoked and dissolved according to the purely poetic needs of each man, woman and child. For the SX-70 renders the entire world 'photogenic' and every user an artist.

Moreover, the members of this new breed of artist are not compelled to depict 'what is there' — still a problem for more conventional photographers. The SX-70 system, through its sophisticated technology, offers an unparalleled range of creative options.

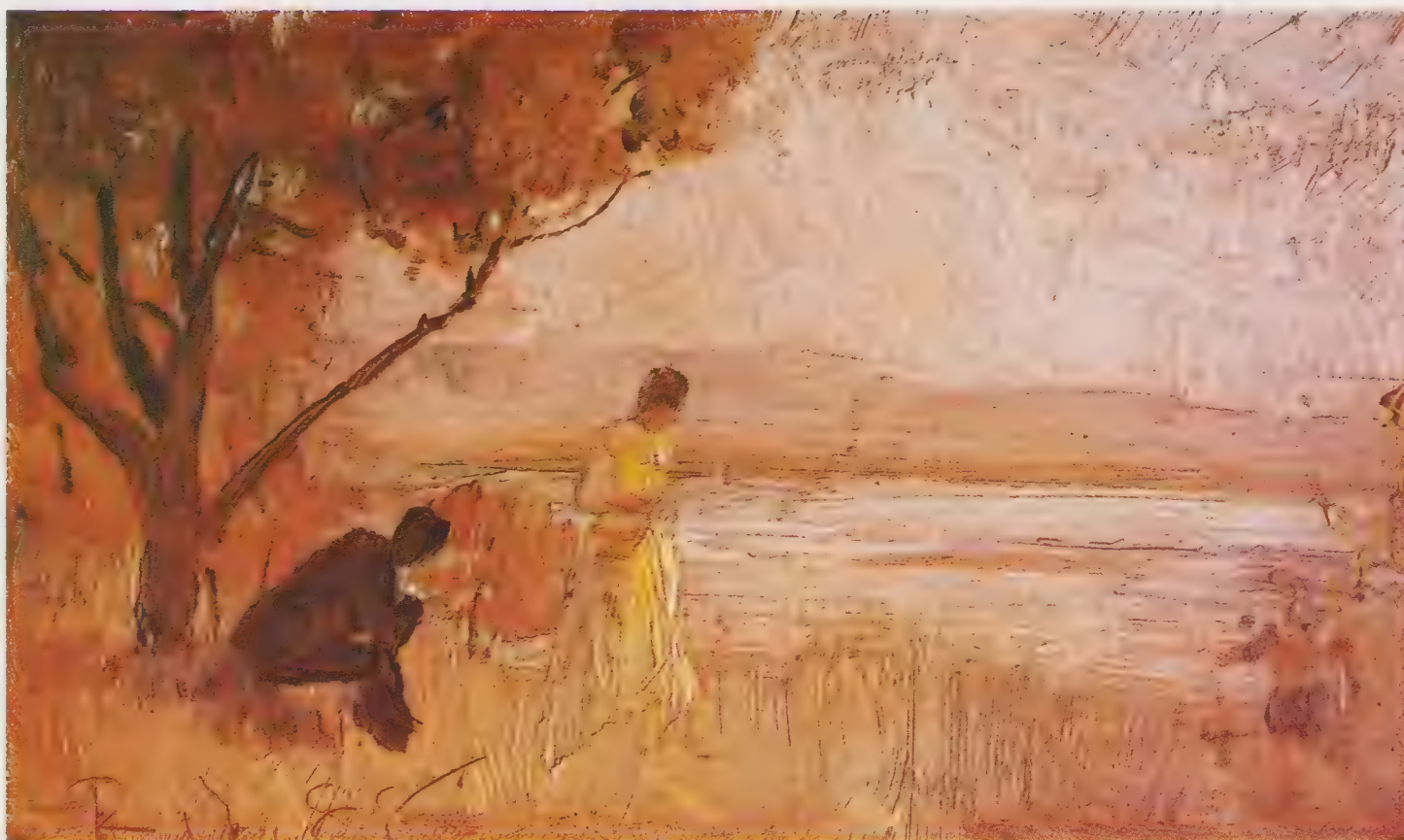
Almost automatically, the picturing of the normal world results in a dream-like image: resembling those curdled, rubberized spaces that can be found in certain paintings. If this distortion is not sufficient, however, the image can be modified in other ways before it is fixed. For example, by using a pointed implement such as a pencil or stylus, the emulsion on the developing print can be stretched or scratched to produce an illusion (e.g. of brush marks on canvas) or simply to charge the captured moment with an emotional intensity. Also it is possible to heat or cool the film before shooting and thus the artists can alter their palettes. (This might be done, for example, to infuse a dull, grey sky with an unnatural, but sought-for, warmth.) Other transformations of reality can be achieved effortlessly through such techniques, as 'synchro-sun' or 'fill-flash', through the use of filters, polarizing screens, vignetting or negative reticulation. By the use of these and other techniques, quite disparate and unlikely subjects can attain that 'other-worldly' fragrance (found in certain paintings) which is so often desired.

In this way, not only can Berkeley's 'tree in the quad' be spared the purgatory of eternal intermittency (by being fixed through the camera lens) but also, each artist-observer can choose between a myriad of possible impressions.

¹ Asimov, Isaac *Stop the World. SX-70 ART* (Lustrum, New York, 1979).

² Is the prophecy of E. A. Abbott, implicit in his book *Flatland, a romance of many dimensions* (6th ed., Dover, New York, 1958) being fulfilled in our time?

³ This system represents the same huge leap forward in photographic technology as the invention of the 'Kodak' box camera by George Eastman in 1888, the same year, incidentally, in which Roberts painted his 'impression' on a cigar box.



TOM ROBERTS IMPRESSION 1888
Oil on wood panel 11 cm x 19 cm
National Gallery of Victoria

IMANTS TILLERS
Acrylic on canvas
Private collection

OUR IMPRESSIONS (DETAIL) 1980
3 panels each 110 cm x 195 cm

Venice Biennale 1980: Even More than Less

by Ronald Millen

Venice's 1980 Biennale could boast one — to all intents and purposes, only one — achievement: virtually all national differences and distinctions finally disappeared into a truly international, supranational, universal blankness: conformity, anonymity, everybody in step even if there was no step to be in. Provocation was out, uniqueness a handicap. A few artists, a rare few, still held some ideas above water but to do so, with others sinking all around them, it took rather special courage. Or just talent.

Symptomatic of the whole was that this year, as part of the general Italian neighbourhood sovietization — forcing culture down the throats of the masses just as Musso used to force castor oil down those of the élite —, the shows were distributed throughout the city, making it not only difficult to give each due attention but also impossible (designedly?) to get the whole octopoid exhibition into focus. Gone the days when one looked at art. Hath come the reign of The Exhibition, where people run around (the city, the country, the world) just to see Exhibitions.

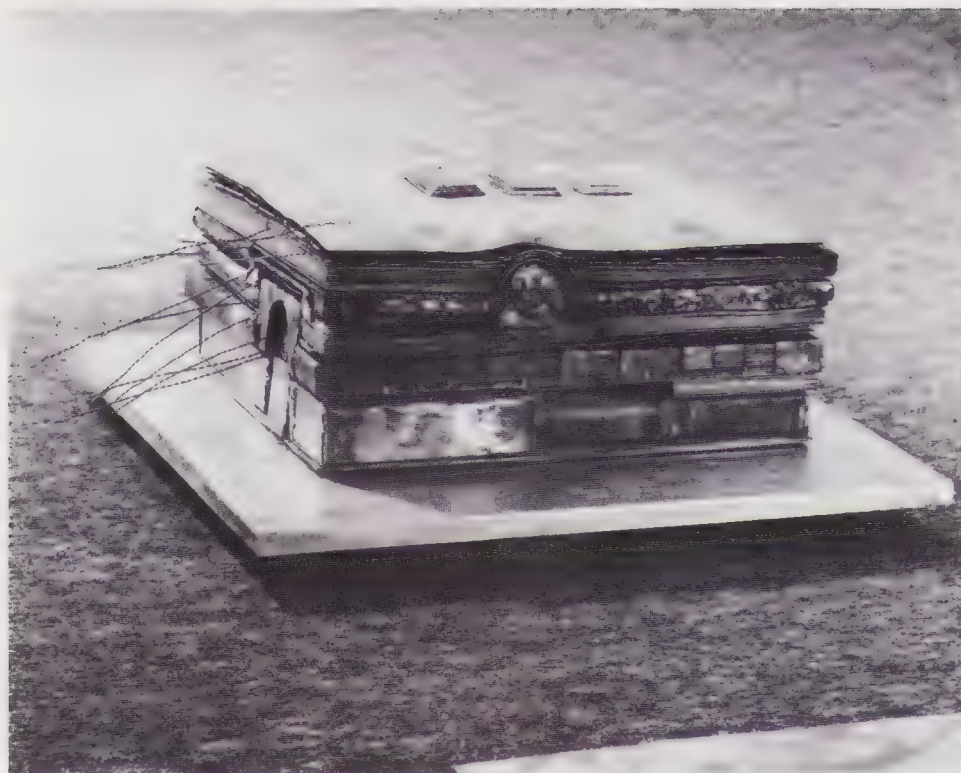
Had the 1980 Biennale had something serious to propose, this decentralization could have been a handicap. As it was, the Venetian authorities by this device managed to water down even more (excusé!) the weak stuff they had to show. Their main showpiece was an exhibition that should have been easy to organize: 'Tendencies of the Seventies'. Perhaps the mistake was to have entrusted the selection to critics, a handful who, to judge by what they chose, had all been struck with amnesia just before the first committee meetings. Any resemblance to the tendencies of the 1970s illustrated by the Biennales themselves during

that decade (to say nothing of the Documentas and the Basel, Bologna, Düsseldorf, et cetera, fairs) happened, it seemed, over their dead minds. However meagre the harvest of the 1970s may have been, it did offer some nourishment in the revival of all-out realism and exploitation of photography as both basis and end in itself (Duane Hanson, Richard Estes, John Salt, Diane Arbus, Les Krims); in Tracer Art and the like as in the revelation of intellectual-inventive fantasy worlds by the Poiriers, Nancy Graves, Charles Simonds, Nikolaus Lang and many others; in the final twists and turns (-on as well as -off) of Pop Art; even in the mostly bloodless Minimalists and Conceptualists. Where these movements were represented in Venice — and not all of them were (why?) — it was most often with mediocre examples, which left one puzzled, if one had been following tendencies during the 1970s, as to whether the mediocrity was the artists' own or that of the critics who made the selections.

To judge by what was shown in this special survey, Japan could be supposed to have been swallowed up in an eruption of Fuji exactly nineteen centuries after Pompeii, and plague to have decimated the artists of dozens of other countries. Largely, the choice was restricted to artists active in Italy, Germany, Holland, France, England, the United States of America, with an Austrian or Swiss here and there as icing. No Japan, Australia, Poland, Yugoslavia, Spain, Latin America, though each of them had produced a number of stars of the Biennales in the 1970s who were a lot more tendentious and decidedly more representative (as well as just plain better, to use an old-fashioned idea) than the mostly anaemic batch actually exhibited, a good number of



MIOGRAD ZIVKOVIC MEMORIAL TO THE BATTLE ON THE
SUTJESKA, TJENTISTE Design 1964-65, constructed 1971
White concrete and stone Height 19 metres



top
ISAMU WAKABAYASHI
A HUNDRED RAINDROPS I (1977)
Copper 100 cm x 100 cm x 13 cm

above
ROBERT KUSHNER DRAWING FOR AIDA (1979)
Gouache, ink and pencil on paper
Triptych, 2 panels 49 cm x 30 cm, 1 panel 49 cm x 60 cm

whom were, demonstrably, trend-followers and by no means leaders. If this was the 1970s, most of us are left wondering where we have been for the past ten years — or where the exhibition organizers were. No wonder the general reaction of most visitors was a shrug-off! How *could* anyone react positively or negatively or even react to most of the uptight, aseptic art-school-neat stuff that the puritanly pretentious selection committee selected?

How the devil did they slip and let in the exciting Anna Oppenheim, with her seemingly disorganized but, in fact, highly calculated post-Schwitters personal accumulation of photographs, prints, paper boxes, plastic containers in what looks like a passionately lived-in room?)

Obviously, the Tendencies show was itself tendentious, and in the worst way. The reason, or excuse, for the mediocre selection became apparent after one had seen the Young Hopefuls' show given the equivocal title of 'Open 80', selected by some of the same critics. It was only by falsifying the historical picture of the last ten years (they were not great, they were not the 1960s, but they were a damned sight more lively than the phony picture of them given in Venice) that the even drearier selection of débutants could be justified. The 'new generation' which included senior youths of fifty and a good lot in their forties (who, if they have not made it yet, are not likely to) has not only abandoned hope of entering the art-world hell: it has just stopped trying. How to describe the work of this pride of young lions (from the same deserts as mentioned above, except that France fell out along the way)? Trivial, inconsequential, scarcely pertinent but never, alas, impertinent. Clearly enough, come war or inflation the art-world is warranted to be facing a dismal, humourless, slack-cultured, offensively inoffensive, paltry ten years. If no one is waiting in the wings with more of a spark than this gang, the 1980s will never catch fire.

It would be reassuring to think that the blame for the, by general agreement, duller Biennale in my nigh-on twenty years' acquaintance with these exhibitions goes to the selecting committee of the two central shows. However, it is all more complicated than that, as is everything in this world and,

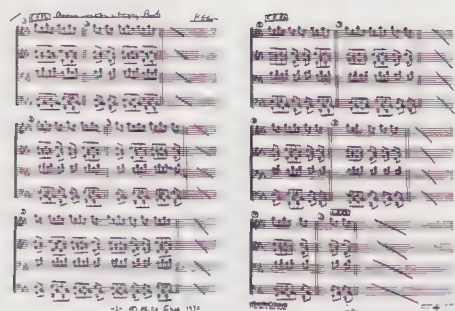
like Italy, out of it. The political jockeying and commercial-gallery pushing, long a nuclear deterrent to any improvement in the Biennales, has been joined by ego infighting. Reliable reports have it that the selection of artists to show has become a Byzantine game with most selectors intent on topping each other with his own 'political discovery of the moment. Which is odd, considering that 'social consciousness' itself is out (even in Italy and Olympics Moscow), definitely out, except in odd corners of the world that are cut off from vital experience, like little Belgium and big Australia.

Australia made a final impact in the 1978 Biennale with John Davis, Robert Owen and Ken Unsworth. In a country where artists grow thick on every gum-tree, it is too bad that a comparably excellent group could not be tracked down only two years later. After an overall impression of mainstream vitality in 1978, the showing this year was tainted by a provincialism that might be comfy and even quirky at home but is not for export. Tony Coleing's 'sculpturings' came on limp. The high-pitched sales talk did not help: trestle tables set up for selling 'yellow cake', a purely personal association apparently, since it really looked more like good old Australian mild (though, obviously, tasteless). As for his peddling Vegemite sandwiches at his gaudy cattle-show stand, even with inflation where it is in Italy 1000 lire was asking rather too much for what we had to offer; and if his garden-gnomes got up as Native Australians are no worse than his Banjo-Paterson verse printed in the pavilion brochure, they are just too twee — or dreary — to convince anyone of injustices to be righted. To be effective, as the Soviets knew in the 1920s and then put out of mind, social art, propaganda art, must be good art, must be inventive, bold, alive, in short creative (an old-fashioned notion but still handy, is it not?). Second-hand will not do. As for this 'icon' pi-jaw, the Pop boys years ago made the Coca Cola bottle and the hot dog into American icons with rather more plastic potentiality than Coleing's bread smear-on. The Americans were original in this, carried it off with a cocked snoot and talent. Coleing's country-fair stand and pixy-cottage propaganda falls flat on his face. Jokes, even Australian ones, have to be funny.

Just as art has to be, somehow, art.

Unfortunately, Coleing's stuff also fell flat on the face of the visitor to the Australian pavilion. Better-class households do not sit the family skeleton in the lounge-room to turn you off at first sight. In Venice, Tony Coleing was the first thing one saw — set an unfortunate tone for the Australian exhibit, it did, and the show had a hard time getting back on its feet after such a droop. The hand-out catalogue didn't help. However booming the reputation of Kevin Mortensen at home, it is not benefited abroad by the sort of prose effusions one had hoped had gone out with the 1940s. Something all exporters need to abide by is the international regulations concerning truthful labelling of contents. No amount of catalogue verbiage and upper-case letters on 'form' can replace adequate communication by the artist's work. The pathetic fallacy of art-in-the-mind and its spawn gets more pathetic as the ideas *in* the art wear thin. The play with comparative anatomy comes as no revelation to people knowledgeable about art: Leonardo (remember him?) turned out portraits of the Roman emperors showing how their faces synthesized into animal mugs, and this had its meaning. To reveal, art has to be 'good' (tune in next decade at this same time for the definition of that). Perhaps Mortensen could give more thought to a personal way of working with and transforming and creating with his materials and less to what to say and have said in the brochure. The unpleasant fact is, judging by the particular works chosen to be shown in Venice, that what he is doing is simply naïve, but not innocent, and 'naïve' not in the art-jargon sense.

Mike Parr struck one as a little more in contact with a creative mainstream. Highly personal, what he does seems to come from compelling inner necessity. Much of his approach, many of his images, derive from his infirmity. If they do not coalesce into a unified artistic expression, it is hard to say whether the fault lies in his personal talents or in the general current tendency to put things together without uniting them. What is lacking, perhaps, is sublimation, the psychological and, at the same time, aesthetic process that, as one saw with last Biennale's Ken Unsworth, can create a forceful expression capable of meaning something



PHILIP GLASS MUSIC WITH CHANGING PARTS
AND PAGES 1 AND 2 1973
Ink on staff paper 28 cm x 43 cm

to the viewer and not just to the artist. The all-over problem today is narcissism: the unthinking assumption of the artist that because *he* feels it, because *he* sees it, *we* can and must and will; but we can and must and will only if he has turned personal experience into something communicative (what used to be known as art). Unsworth did this, Parr only approaches it, and the lack is not in his conviction — there is plenty of that, and with good cause — but in what he does with it and what he makes out of it all. His images remain disjunct as ideas ('Only connect', said the novelist, and truer words were never spoken), unresolved as personal solutions. Result: one looks, one studies out his photographs and their story, but one is not compelled to participate. Has it occurred to anyone that 'alienation' might be a dead end?

On the whole, then, the Australian pavilion lacked *gravitas*: dignity, purposefulness, weight. It had the pretentiousness of the fake-unpretentious (Coleing with his macho chic), of the intellectually undigested (Mortensen), of the emotionally unassimilated (Parr). It was pleasant to turn to the pavilion of a rather larger nation for something less Elgarian. The United States of America showed drawings by sixty-six artists of all sorts of tendencies grouped under the title of 'The Pluralist Decade'. The general tone was unstrident and, for all the diversity, one felt there was a common ancestor: Paul Klee. A cool, technical distance was maintained but carried out with laudable sensitivity and delicacy in the use of materials by an entire group producing pseudo-charts and plans and computer run-offs (John Hejduk, Siah Armajani, Joel Shapiro, Lucinda Childs and others). There was an interesting new kind of graphically expressive Minimalism in Laura Dean's recorded dance patterns, the musical scores of Steve Reich and Philip Glass (now become a kind of graphic art purchased by drawing collections), and the calculated pure patterning of Joyce Kozloff with its derivation from old American patchwork quilting and tiling (attention Mr Coleing: these *are* 'icons' of a society, and they make their point because they are organized into *art* and executed accordingly. Americans, we all know, no longer lead charmed lives, and when it comes to figuration they are no

better than the worst of us, degenerating into coyness or inanity in things like Robert Kushner's Art-Deco pastiche *Drawing for Aida* (further dignified by a large version exhibited in 'Open 80' as an example of what we have got to look forward to).

In the other national pavilions the balance of power remained much as in the past, though Spain was a dead loss: democracy does not seem to have helped so far, except as a licence to do as badly as the rest of the world. In general, the best work in all pavilions had in common a meagre employment of meagre means. One of the few memorable images, and a powerful one, came with the cycle *Alterations-shoulders* by Poland's Anna Abakanowicz: five rows of nine seated life-size torsos in burlap over a cast from a human body. Headless, arms and thighs truncated and shelled away, these maimed figures communicated something monumental yet uncanny, tragic, even, in effect (attention Mr Coleing: note the relative effectiveness of garden-gnomes as against art works in conveying social messages).

Yugoslavia showed, in photographs, monuments to war victims and proved that colossal forms need not necessarily be pompous. Particularly, those by Bogdan Bogdanović, Dusan Dzamanja and Miograd Zivković demonstrated a kind of architectural sculpture or sculptural architecture in which the heroic aspect was entirely contained within pure, non-representational, unadorned architectonic structures made from concrete and stone. If a touch of Stalin-Mussolini-type grandiosity lingers on, it is only to give a certain expressive association to these monumental, pure forms.

Japan, too, maintained its high level, product of a tradition in which craftsmanship is still part of art (unlike Italy, where art has become part of a social set-up and can be turned out or churned out any old way as long as you have got the gallery and the Party). Isamu Wakabayashi 'translated' the essence of a poem, *A Hundred Raindrops*, into copper shapes like Japanese classical bound manuscripts, and in other works there were other inherited shapes: long, flat forms in iron or wood, like ceremonial beams of ritual significance with expressive hollows, notches, and insets that are in

themselves unidentifiable but pregnant with meaning.

Susimi Koshimizu likewise aims at artisanal perfection of extreme purity, even remoteness, using chiefly contrasting grained woods. His forms look like everyday tables and the like, yet sprout magical excrescences like sails or wings, or are hollowed out to hold water and become almost an object for Zen meditation.

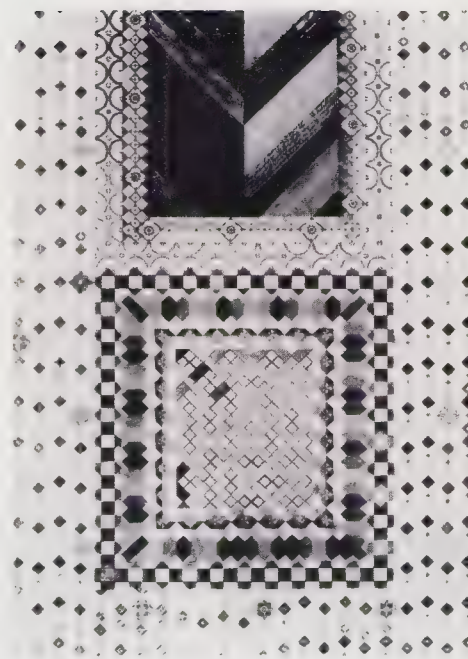
Britain redeemed its last year's low. Here again, as in the works cited above, less is more. Materials used with extreme economy take on a special complexity precisely because they insist on, depend on, and merit the viewer's attention, not by expecting him to 'participate' in the artist's personal experience — that is *your* problem, babies — but in the work of art produced. Space is left for our intuition, an aesthetic space, and *our* experience consists in filling it — as it does with Piero della Francesca or Poussin or (the best of) Picasso. The *Day and night* of Tom Head is a hauntingly poetical room made from little more than walls, two curtained doors, a few lights, a silvery mirror at the far end that throws back the light and catches shadows: space, form, light, shade and colour — sound familiar? Its emptiness said more than other people's personal references of photographs and memorabilia, involved us more, stimulated us to intenser participation (attention, Mr Parr).

Simplicity and economy are not, of course, always desirable in themselves. Judging only by what the British pavilion showed of the Australian Nicholas Pope, less can be too little, though photographs of other (unexhibited) efforts suggest there may be more to his work than met the eye in Venice. Interesting, though, to see an Australian who gets to the point, who sloughs off all that heavy freight of Outbackiana and Big Thoughts that clog the arteries of a number of his countrymen's work.

Like all good art, Tom Head's rooms and its poetry and its image remained in the mind long afterwards. 'Memorable', I think, is the word for it — but not for most of what this Biennale had to show. In a period when art workers are offered an ever greater range of materials with seemingly unlimited possibilities, each Biennale, each Docu-

menta, each Fair seems to evidence an ever-tighter spiral of thinner and smaller ideas and realizations. We do seem to be entering an age of *art pauvre*. *Pauvre art!*

Nor did the retrospectives help much this year. At a moment when monster shows of Picasso are lining them up and knocking them dead, the Biennale came up with Balthus — not one to make the welkin ring. A gentle talent, intimate, a Poulenc voice that never sings louder than mezzo-piano, a Lolitaphile with whom one could trust one's youngest daughter. Like Derain in treatment of forms but not in virility; like Bébé Bérard and the Néo-Romantiques but without their bitter-sweet tang; like Félix Vallotton but, try as he may, never as sinister; like the Surrealists but without their grasp of the real behind the Surreal and certainly without their effrontery: it is, one sees, easier to say what and whom Balthus is like and unlike than what he is himself. One thing he has never been nor can be, even in our sentimental new age: a seminal force. The other major show was of modern holdings from the Prague museums. There, the work of Frantisek Kupka (better known as Frank Kupka, 1871-1957), that it featured provided one of the few positive statements in the entire Biennale. Highly poetic, his paintings also possess the structure lacking in the work of the best of his compatriots such as Josef Sima. Moving from early detailed painted reconstructions of Babylonian and Hellenistic cities, in the 1910s he took to fragmenting his images in Expressionistic manner and soon went on to influences and counter-influences and cross-influences from, on, and with the Cubists, Delaunay, the Futurists (especially as regards kinetic movement) and, finally, the Russian total Abstractionists. Yet his work was never derivative and is best understood as the product of cross-pollination or cross-breeding. The retrospectives (there was a third devoted to a local Venetian painter), however, were signally without rapport with the main body and ostensible content of this year's Biennale. Neither comprehensive enough nor strong enough (the Kupka selection was much too small for such a seminal artist), they were, like everything in this year's Biennale, merely further patches on a wet blanket that had not grace enough to make itself a crazy quilt.



JOYCE KOZLOFF ACATEPAC (1975)
Coloured pencil and gouache on paper 127 cm x 88 cm

Picasso and Velasquez

by Ursula Hoff

Among the works shown in 'Pablo Picasso: A Retrospective' at the Museum of Modern Art in New York, in 1980, were some paraphrases on Velasquez's *Las Meninas* (The Maids of Honour).¹ He had seen the painting for the first time on a visit to Madrid in 1895 when he was fourteen years of age. In 1897, when he came to Madrid as an art student, he made a drawing of it and wrote to his friend, Bas, in November: 'The Museum of Paintings is beautiful. Velasquez first class. From El Greco some magnificent heads.' Picasso and fellow students from Barcelona were, however, mainly engaged in copying El Greco; during a trip to Toledo they admired *El enterrero del Conde* (The burial of Count Orgaz). Madrid students, scandalized, referred to them as '*modernistas*'; the copies of El Greco incurred the displeasure of their teacher in Barcelona: Picasso's father.² El Greco continued to play an important part in Picasso's artistic development during his Blue and his Rose Periods. Velasquez, on the other hand, had no immediate effect on his style.

Qualified admiration for Velasquez may be found in a statement recorded for 12 February 1935: 'When all is said and done he's even better than Le Nain, *Las Meninas*, what a picture! what realism!

There you have the true painter of reality. Of course his other pictures are more or less good, but that one — what a marvellous achievement.'³

In 1936, at the outbreak of the Spanish Civil War, the Republicans appointed Picasso Director of the Prado Museum; in 1938, when the paintings from the museum where shown in Geneva, he again saw *Las Meninas* in the original.⁴

A lifetime after his first encounter with the painting, Picasso secluded himself in his house, la Californie, for four months. From 17 August to 30 December 1957 he painted forty-four variations, reconstructing the whole composition and parts of it, converting all into abstract forms and brilliant, flat areas of colour.⁵

What caused this intense preoccupation? One remembers, firstly, that the theme of *Las Meninas*, the artist in relation to his model and to the observer, had been recurrent in Picasso's own *oeuvre*. His critical analysis of Velasquez's style had sharpened: 'If he were only an intelligent painter — or even the greatest among the great, but he is not that at all. He's just Velasquez', he said, with all that that implies. 'Fine bits of painting and the rest which sinks the lot. It's neither El Greco nor Goya.'⁶



above
PABLO PICASSO LAS MENINAS 1957
Oil on canvas 46 cm x 38 cm

right
DIEGO VELASQUEZ LAS MENINAS (THE MAIDS OF
HONOUR) (1656)
Oil on canvas 328 cm x 274 cm
Museo del Prado, Madrid



Critics have advanced various interpretations of Picasso's intentions. Roland Penrose perceived an element of parody; Dr Sutherland Boggs suspects the influence of comic strips which Picasso admired. The substitution of his own dachshund, Lump, for the noble animal in the right foreground supports such assumptions.

What was, in Picasso's opinion, 'the rest that sinks the lot'? Alongside his abandonment of classical perspective, three-dimensional space and moment in time, Picasso had adhered for long to classical linear draughtsmanship; tonal realism and illusionism, however, had played no part in his *oeuvre* since his student days. The very violence of the transformations of *Las Meninas* reflects his antagonism to the suggestions of atmosphere, to the illusionist elements in Velasquez's art.

Illusionism often provoked pointed hostility in the protagonists of the modern movement. An early example of this may be found in the writings of the German historian of modern art, Alfred Julius Meier-Graefe. Spurred on by the great influence Velasquez's paintings had exercised on Manet and Courbet, the young Meier-Graefe visited Spain in 1908 to pay homage to the seventeenth-century Spanish master, but when he stood in the Prado in front of *Las Meninas* he felt disappointed. 'One could take out the whole group without any difficulty, in fact one could select single fragments of the group, for instance the princess with her companion on the right . . . when you come to think of it, it is really rather odd that one can cut the picture to pieces in this way and that one can disregard the room as a trivial detail which may be disregarded . . . there is a great deal of space that is superfluous . . . the whole of the portion above the figures is put in only for the sake of keeping the proportions of size . . . I declare that nine-tenths of the effect of Velasquez must be attributed to the splendid photographs which cover up the holes in the originals.' Of another painting by Velasquez, *Las lanzas* (The surrender of Breda) the same author wrote 'to paint a scene, that was his solution, a scene with every conceivable illusion'.⁷

Meier-Graefe's criticism reads like a brief for Picasso's paraphrases of *Las Meninas*. His

linear transformations and abstractions bridge the gulf between the figures and the space behind them and assemble everything in one plane. Illusionism and tonal gradation are abandoned; the juxtapositions of areas of brilliant colour further translate Velasquez's composition from a 'scene' into a dynamic design.

The variations have met with much critical disapproval; having been described as 'ludicrous Picassien versions' or 'attempts to place his own art . . . vaingloriously on the same line as the art of the past'.⁸ However this may be, they embody a well-known modernist critical stance and rank among the finest of the master's late works.

Like Picasso, Meier-Graefe came to prefer El Greco to Velasquez. His description of one of El Greco's heads reads like an essay in the Cubist mode, which, unbeknown to him, Picasso was developing in the same year (1908): 'The right eye is far lower than the left; the mouth would be, but for the beard, a shapeless piece of flesh, the right ear, separated from the head, would seem monstrous. The joke is that one can separate nothing. The coloured flow of dark pink and yellow binds the separate points more organically than any draughtsman could do.' The author frequently comments on El Greco's purity of colour and refers to one of his compositions as 'a great wave on which all participants are born'. Meier-Graefe's way of looking, his search for 'structure' was inspired by the same works that formed the starting point of Picasso's Cubism, namely, the paintings of Cézanne.

¹ William Rubin, Jane Fluegel, *Pablo Picasso: A Retrospective* (The Museum of Modern Art, New York & Thames and Hudson, London, 1980), pp. 417, 430, 431.

² Jean Sutherland Boggs, 'The Last Thirty Years', in *Picasso 1881-1973*, (London, 1973) p. 217.

³ Printed, without reference to source, in *The Documents of 20th Century Art, Picasso on Art, A Selection of Views* by Dore Ashton, New York, 1972, p. 170.

⁴ Sutherland Boggs.

⁵ Arts Council of Great Britain, London, 1960, Nos. 202-254. Christian Zervos, *Pablo Picasso* Vol. 17 (Paris, 1966), Nos. 351-393.

⁶ Sutherland Boggs.

⁷ Alfred Julius Meier-Graefe, *The Spanish Journey* transl. by J. Holroyd-Reece (London, 1926).

⁸ Quotations from Timothy Hilton, *Picasso* (London, 1975) and Patrick McCaughey, *Art Scribe*, No. 25, October 1980, p. 36.

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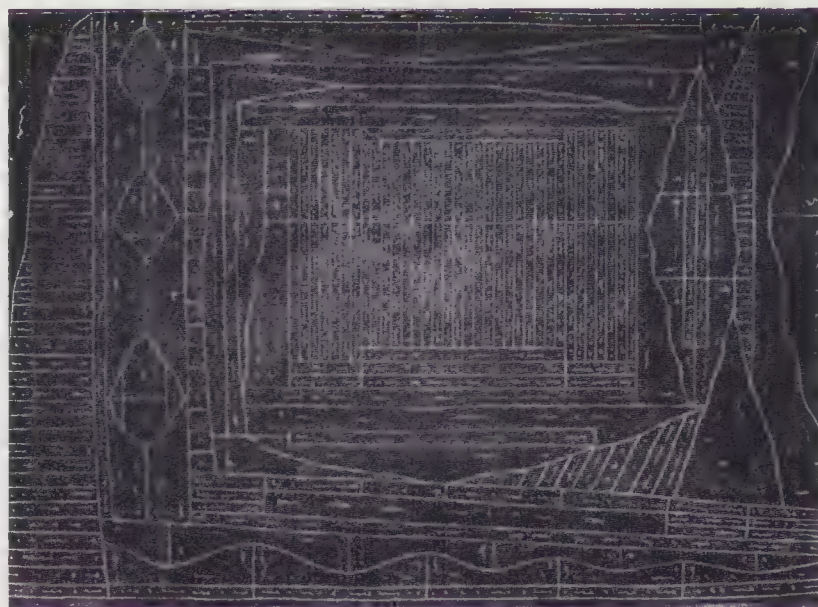
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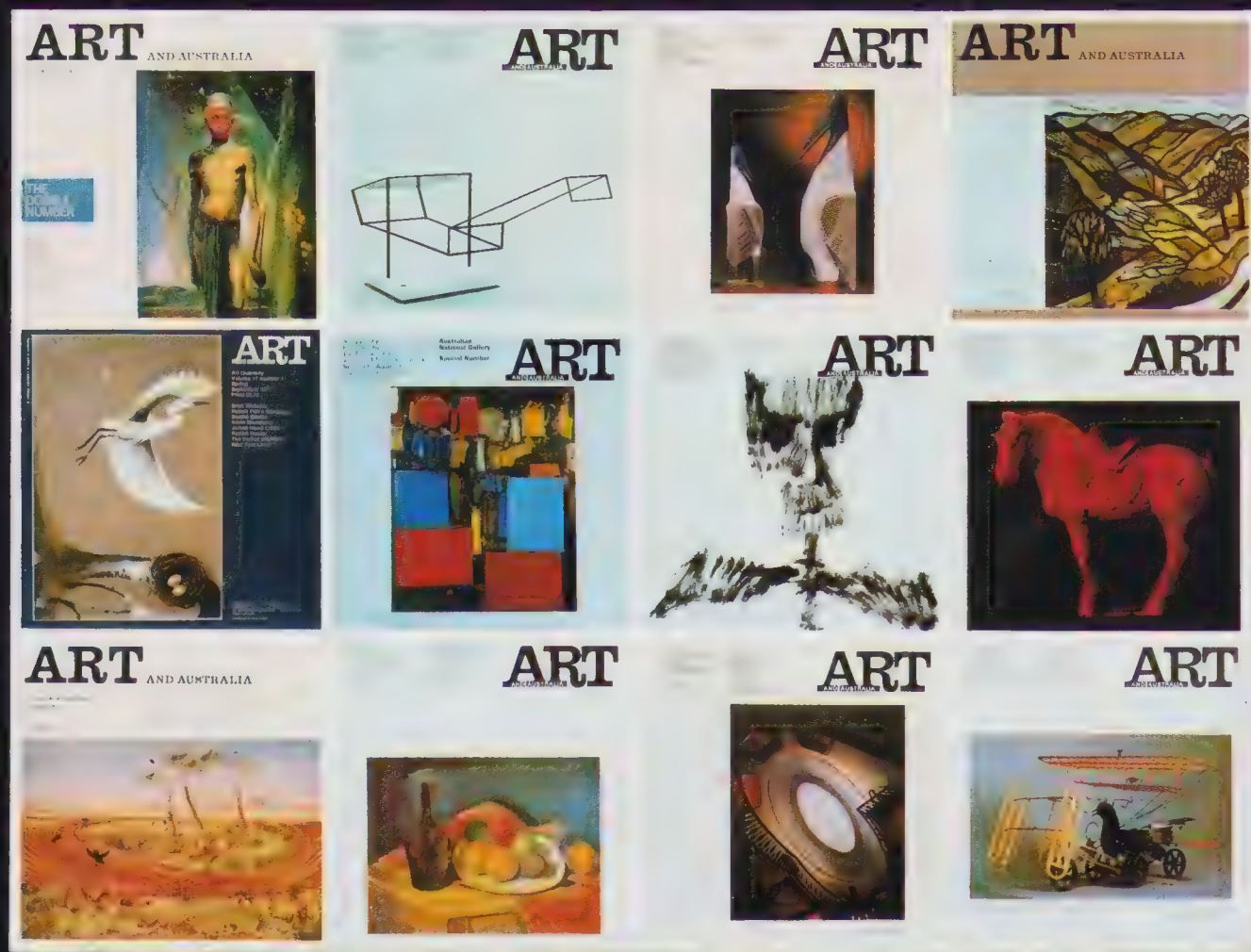
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Thursday until 8
Sunday: 11 - 5

ROBIN GIBSON
44 Gurner Street, Paddington 2021
Tel. (02) 31 2649
7 - 25 March: Jonathon Dell
28 March - 15 April: David Preston
18 April - 6 May: David Rose — ceramics, prints
9 - 27 May: Noela Hills — coloured drawings; Sandra Taylor — ceramics, ceramic sculpture
30 May - 17 June: Christopher Wallis
20 June - 8 July: Terence O'Donnell
Tuesday to Saturday: 11 - 6

RUDY KOMON ART GALLERY
124 Jersey Road, Woollahra 2025
Tel. (02) 32 2533
7 February — 4 March: Peter Pouditch
7 March - 1 April: Sidney Nolan
4 - 29 April: Frazer Fair, John Dent
2 - 27 May: Jan Senbergs
30 May - 24 June: Frank Hodgkinson
22 June - 22 July: George Haynes
Monday to Saturday: 10 - 5

SCULPTURE CENTRE AND CRAFT GALLERY
3 Cambridge Street, The Rocks, 2000
Tel. (02) 241 2900
Alternative single-medium and special exhibitions of sculpture — also sales from stock-room and craft gallery. Information Centre.
Monday to Saturday: 11 - 4

S. H. ERVIN MUSEUM
AND ART GALLERY
National Trust Centre, Observatory Hill, Sydney 2000
Tel. (02) 27 9222
6 March - 5 April: The Rocks, Sydney — paintings, drawings, photography, memorabilia
8 April - 3 May: *Sydney Morning Herald* Photographic Competition
8 May - 21 June: Will Dyson and Lawson Balfour — paintings and drawings
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

THIRTY VICTORIA STREET
30 Victoria Street, Potts Point 2011
Tel. (02) 357 3755
19th- and 20th-century Australian paintings, sculpture and prints
By appointment

VIVIAN ART GALLERY
309 Forest road, Hurstville 2220
Tel. (02) 579 4383
Selected traditional Australian paintings — oils and watercolours, etchings and ceramics.
Monday to Saturday: 10.30 - 5.30
Thursday until 9

VON BERTOUCHE GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 2584
27 February - 15 March: Lillian Sutherland; Bea Jones
20 March - 5 April: Guy Boyd
10 - 26 April: Lloyd Rees
1 - 17 May: John Winch; Judi Elliott
22 May - 7 June: William Peacock; Charles Pettinger
12 - 29 June: Elwyn Lynn; Peter Sparks
Friday to Tuesday: noon - 6 (including public holidays)
Or by arrangement

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
24 March - 14 April: Arthur Murch — works on paper; Leonard Long
14 April - 4 May: Easter Exhibition
7 - 28 May: Lesley Pockley
2 - 25 June: Mimi Jaksic-Berger
Tuesday to Saturday: 11 - 5.30

WATTERS GALLERY

109 Riley Street, East Sydney 2010
Tel. (02) 31 2556
25 February - 14 March: Margaret Dodd
— ceramics and film
18 March - 4 April: Ken Whisson: Ruth Waller — collage
8 - 25 April: John Nixon
29 April - 16 May: John Peart
20 May - 6 June: Mike Brown
10 - 27 June: Imants Tillers
Tuesday to Saturday: 10 - 5

WORKSHOP ARTS CENTRE

33 Laurel Street, Willoughby 2068
Tel. (02) 95 6540
7 - 21 March: Mary Hall — drawings and mosaics
28 March - 11 April: B. J. Chevalier — drawings and paintings
24 April - 9 May: Kim Carpenter — stage design
6 - 30 June: Students' Annual Painting Exhibition
27 June - 11 July: Student Printmakers' Annual Exhibition
Monday to Thursday: 10 - 4 and 7 - 9
Friday, Saturday: 10 - 4

A.C.T.

CHAPMAN GALLERY
15 Beaumont Close, Chapman 2611
Tel. (062) 88 8088
Wednesday to Friday: 1 - 6
Saturday, Sunday: 10 - 6
Or by appointment

GALLERY HUNTLY CANBERRA

11 Savige Street, Campbell 2601
Tel. (062) 47 7019
Wednesday to Friday: 12.30 - 5.30
Saturday: 10 - 1.30
Or by appointment

MURRAY CRESCENT GALLERIES

35 Murray Crescent, Manuka 2603
Tel. (062) 95 9585
Artist's representatives.
Works by leading Australian artists on exhibition and in stock.
Thursday to Sunday: 11 - 6

NAREK GALLERIES

Cuppacumbalong Naas Road, Tharwa 2020
Tel. (062) 37 5116
Changing exhibitions featuring the work of distinctive Australian craftsmen.
Wednesday to Sunday and public holidays: 11 - 5

SOLANDER GALLERY

2 Solander Court, Yarralumla 2600
Tel. (062) 81 2021
Major contemporary Australian art.
Wednesday to Sunday: 11 - 5

Victoria

ABERCROMBIE GALLERIES

56 Johnston Street, Collingwood 3066
Tel. (030) 419 2986
Continuous exhibitions of contemporary art by leading Australian painters.
31 March - 7 April: Polly Boyd

3 - 17 May: Tessa Perceval
21 May - 4 June: Brian Malt
Tuesday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 6

ANDREW IVANYI GALLERIES

262 Toorak Road, South Yarra 3141
Tel. (03) 241 8366
Changing display of works from well-known and prominent Australian artists.
Monday to Saturday: 11 - 5.30
Sunday: 2 - 5.30

AUSTRALIAN GALLERIES

35 Derby Street, Collingwood 3066
Tel. (03) 41 4303, 41 4382
Silver Anniversary 1981
9 - 21 March: Peter Schipperheyn — sculpture
30 March - 11 April: Noel Tunks
27 April - 9 May: Brett Whiteley — paintings and drawings
18 - 30 May: Frank Morris — bird paintings
8 - 20 June: Tim Storrier
29 June - 11 July: John Coburn
Monday to Friday: 10 - 5.30
Saturday: 10 - 1

AXIOM

27 Gipps Street, Richmond 3121
Tel. (03) 428 6099
Regular exhibitions of contemporary Australian and overseas painting, sculpture, photography and prints.
Tuesday to Friday: 10.30 - 5
Saturday: 11 - 5

BALLARAT FINE ART GALLERY

40 Lydiard Street, North Ballarat 3350
Tel. (053) 31 5622
Tuesday to Thursday: 10.30 - 4.30
Friday: 10.30 - 12.30
Saturday: 11 - 4.30
Sunday: 2 - 4.30

CHURCH STREET PHOTOGRAPHIC CENTRE

384 Church Street, Richmond 3121
Tel. (03) 429 1866
Ongoing exhibitions of Australian and overseas photographers.
Tuesday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 5

DEUTSCHER FINE ART

207 George Street, East Melbourne 3002
Tel. (03) 41 4163
Specializing in 19th- and 20th-century Australian paintings and prints.
By appointment

DITA GOULD

5 Balaclava Road, Balaclava 3183
Tel. (03) 527 1503
Continuous exhibitions of fine oil and watercolour paintings by only prominent Australian artists, from 1900 to the present day.
By appointment

DUVANCE GALLERIES

26-27 Lower Plaza, Southern Cross Hotel, Melbourne 3000
Tel. (03) 654 2929
One of Melbourne's largest collections of



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An extensive collection of traditional Aboriginal bark and d carvings all of the highest standard and authenticated by the Aboriginal Arts Board

ABORIGINAL ART CENTRE
Gallery of Dreams

AXIOM Gallery

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SYDNEY BALL
ROY CHURCHER
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FRED CRESS
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JOHN FIRTH-SMITH
HELEN GEIER
ELIZABETH GOWER
WILLIAM KELLY

ADRIAN KERFOOT
ALUN LEACH-JONES
SANDRA LEVESON
VICTOR MAJZNER
CLIVE MURRAY-WHITE
LENTON PARR
STEPHEN SPURRIER
JOHN WALKER
JENNY WATSON

Directors

Christine Abrahams Harry Curtis David Rosenthal

Solander Gallery

CANBERRA

**TWO SEPARATE EXHIBITIONS
EVERY THREE WEEKS**

Cnr. Schlich Street and
Solander Place, Yarralumla, A.C.T.
Director: Joy Warren

Gallery Hours: 11 a.m. to 5 p.m.
Wednesday to Sunday
Telephone: 81 2021



Recently Published

DECORATIVE ARTS from the Collection of the National Gallery of Victoria



A guide to the collections of European and Australian decorative arts at the National Gallery of Victoria. One hundred of the highlights of the collection are discussed in detail; 104 illustrations, 38 in full colour, 123 pages, 20.5 cm x 25.5 cm.

Now available at \$10.00 plus
postage from:
The Gallery Bookshop,
National Gallery of Victoria,
180 St. Kilda Road,
Melbourne 3004
Tel: 62 7411

quality Australian and European
paintings and graphics.
Monday to Friday: 11 - 6

EARL GALLERY
48 Eastern Beach, Geelong 3220
Tel. (052) 99100, a.h. 22 1128
Continual display of paintings by leading
Australian artists, colonial to modern,
investment quality.
Wednesday to Sunday: 10 - 5

ELTHAM GALLERY
559 Main Road, Eltham 3095
Tel. (03) 439 1467
Wednesday to Saturday: 11 - 5
Sunday: 1 - 5

JOAN GOUGH STUDIO GALLERY
326-328 Punt Road, South Yarra 3141
Tel. (03) 26 1956
Exhibitions arranged. No commission on
sales. Invitations, catalogues, openings
supplied, workshops, life classes.
Contemporary Art Society (Victoria).
By appointment and private viewing.

JOSHUA McCLELLAND PRINT ROOM
105 Collins Street, Melbourne 3000
Tel. (03) 63 5835
March: Margaret Stones — botanical
studies, watercolours
April: Shipping Paintings and Prints
Monday to Friday: 10 - 5

MANYUNG GALLERY
1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Regular exhibitions of oils, watercolours
and pastels by well-known Australian
artists.
Daily: 10.30 - 5

MOORABBIN ART GALLERY
(and Rogowski's Antiques)
437 South Road, Moorabbin 3189
Tel. (03) 555 1817, 555 2191
Original paintings by leading Australian
and continental artists. Also at
Rogowski's Antiques — English and
French furniture, porcelain, silver, jade,
ivories, light-fittings et cetera.
Monday to Friday: 9 - 5
Saturday: 9 - 1
Sunday: 2.30 - 5.30

NATIONAL GALLERY OF VICTORIA
180 St Kilda Road, Melbourne 3004
Tel. (03) 62 7411
March: Curtain Up
March - 12 April: Max Klinger
March - 3 May: Michell Endowment;
Horizons and Beyond — photography
Early March - late November: The
Jaguar and the Feathered Serpent
(ancient art of Mexico)
11 March - 19 April: Aboriginal Art
17 April - 24 May: Odilon Redon
8 May - 7 June: CSR Pyrmont Refinery
— photography
15 May - 26 June: Martin Sharp
26 May - 5 July: Fabulous Fashion
1907-1967
28 May - 12 June: Contemporary
Australian Prints
19 June - 19 July: The Camera and Dr
Barnardo — photography

Tuesday to Sunday: 10 - 5
Wednesday until 9

NATIONAL GALLERY OF VICTORIA
(extension gallery):
BANYULE GALLERY
60 Buckingham Drive, Heidelberg 3084
Tel. (03) 459 7899
Tuesday, Wednesday, Friday, Saturday,
Sunday: 10 - 5
Thursday: pre-booked parties only

POWELL STREET GALLERY
20 Powell Street, South Yarra 3141
Tel. (03) 26 5519
9 - 26 March: David Wilson — sculpture
30 March - 16 April: Anne Hall —
paintings and ceramics
20 - 30 April: Gingie Johnson/Don
Woolmering — sculpture
4 - 21 May: Peter Clarke
25 May - 11 June: Alan Mitelman
Tuesday to Friday: 10.30 - 5.30
Saturday: 9.30 - 1

REALITIES GALLERY
35 Jackson Street, Torak 3142
Tel. (03) 241 3312
9 - 27 February: Charles Garrad;
Bill Meyer
2 - 20 March: David Aspden Vincent
Pirruccio
23 March - 17 April: Andrew Sibley
20 April - 20 May: Clifton Pugh;
Frank Hodgkinson
Tuesday to Friday: 10 - 6
Saturday: 10 - 2

STUART GERSTMAN GALLERIES
22 Punch Lane, Melbourne 3000
Tel. (03) 662 3328
Ever-changing exhibitions of contem-
porary Australian paintings, drawings,
sculpture, printmaking.
Monday to Friday: 10 - 6
Saturday: 10 - noon

TOLARNO GALLERIES
98 River Street, South Yarra 3141
Tel. (03) 241 8381
Exhibitions of Australian, European and
American artists.
Tuesday to Saturday: 10 - 5.50

TOM ROBERTS GALLERIES
26 Cotham Road, Kew 3101
Tel. (03) 861 5181
High-quality traditional art for pleasure
and investment.
Monday to Friday: 10 - 5
Saturday: 9.30 - 12.30
Sunday: 2 - 5

TOM SILVER GALLERY
1146 High Street, Armadale 3143
Tel. (03) 509 9519, a.h. 509 7548
Prominent past and contemporary artists.
Monday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2 - 5.30

UNIVERSITY GALLERY
University of Melbourne, Parkville 3052
Tel. (03) 341 5148
24 March - 26 April: Lloyd Rees 1981
15 May - 7 June: William Strutt
Temporary exhibitions programme and

permanent University collection
 Tuesday to Friday: 10 - 5
 Wednesday until 7
 (January - February: Gallery closed)

WIREFRASS GALLERY
 Station Entrance, Eltham 3095
 Tel. (03) 439 8139
 22 March - 5 April: Theme Show —
 'Le Cheval'
 3 - 17 May: Paul Cavell — paintings and
 etchings
 14 - 28 June: Joseph Zbukvic — paint-
 ings and wildlife drawings
 Thursday to Saturday: 10 - 5.30
 Sunday and public holidays: 1 - 5.30

South Australia

ART GALLERY OF SOUTH AUSTRALIA
 North Terrace, Adelaide 5000
 Tel. (08) 223 7200
 Ever-changing exhibitions and displays
 of permanent collection of Australian,
 European and Asian visual and applied
 arts.
 Monday to Saturday: 10 - 5
 Wednesday until 9
 Sunday: 1.30 - 5
 (Extended hours during the Adelaide
 Festival and certain special exhibitions.)

DEVELOPED IMAGE
 391 King William Street, Adelaide 5000
 Tel. (08) 212 1047
 Exhibitions of photography, changing
 monthly.
 Thursday to Saturday: 1 - 6
 Sunday: 2 - 5

FORMAT GALLERY
 171 Hutt Street, Adelaide 5000
 Tel. (08) 223 6904
 Showing international contemporary
 artists. Focus: Hundertwasser, Ukleya,
 Rødding, Wunderlich, Dine, Warhol,
 Svane, Picasso, et cetera, original works
 — graphics and sculpture.
 March: Ukki Ukleya — paintings and
 graphics; Bjørn Rødding — sculpture
 (bronze, iron, wood); Heinz Mack —
 photo-graphics
 April: Jim Dine, Christies Pres —
 graphics
 May: Arnoldi — paintings and graphics
 June: Le Corbusier, Verner Penton —
 graphics, designs
 Wednesday to Saturday: 10 - 6
 Sunday, Monday: 2 - 6

GREENHILL GALLERIES
 140 Barton Terrace, North Adelaide 5006
 Tel. (08) 267 2887
 Changing exhibitions of works by
 leading Australian artists — paintings,
 prints, ceramics and sculpture.
 Tuesday to Friday: 10 - 5
 Saturday, Sunday: 2 - 5

NEWTON GALLERY
 269 Unley Road (Cadillon Centre)
 Malvern 5061
 Tel. (08) 271 4523
 Monthly exhibitions by prominent
 Australian artists — extensive range of
 selected paintings by leading artists in
 stock, also jewellery, porcelain and glass.
 Tuesday to Friday: 11 - 5

Saturday: 10 - 5
 Sunday: 2 - 5

Western Australia

**ART GALLERY OF WESTERN
 AUSTRALIA**
 47 James Street, Perth 6000
 Tel. (09) 328 7233
 Monday to Saturday: 10 - 5
 Sunday: 1 - 5

GALLERY FIFTY-TWO
 Upstairs, The Old Theatre Lane,
 52 Bayview Terrace, Claremont 6010
 Tel. (09) 383 1467

LISTER GALLERY
 248 St George's Terrace, Perth 6000
 Tel. (09) 321 5764
 Mixed exhibitions by prominent
 Australian artists.
 Monday to Saturday: 10 - 5
 Sunday: 2 - 5

MILLER GALLERY
 324 Stirling Highway, Claremont 6010
 Tel. (09) 384 6035
 15 February - 3 March: Max Miller —
 watercolours and prints
 5 - 28 April: Rosemary Dewar
 May: Mixed exhibition — prints
 7 - 30 June: Cliff Jones: pastels and
 prints
 Tuesday to Friday: 10 - 5
 Saturday: 10 - 1
 Sunday: 1 - 5

Tasmania

BURNIE ART GALLERY
 Wilmot Street, Burnie 7320
 Tel. (004) 31 5918
 17 March - 18 April: The Trumpet Calls:
 Posters from Two World Wars
 1 - 31 May: The Camera and Dr Bar-
 nardo — photography
 Tuesday to Friday: 11.30 - 4.30
 Saturday, Sunday: 2 - 4.30

FOSCAN FINE ART
 178 Macquarie Street, Hobart 7000
 Tel. (002) 23 6888
 Fine paintings and graphics for collectors
 only (19th - 20th century).
 By appointment

**QUEEN VICTORIA MUSEUM
 AND ART GALLERY**
 Wellington Street, Launceston 7250
 Tel. (003) 31 6777
 Monday to Saturday: 10 - 5
 Sunday: 2 - 5

SALAMANCA PLACE GALLERY
 65 Salamanca Place, Hobart 7000
 Tel. (002) 23 7034
 Specializing in contemporary paintings
 by professional artists, Australian
 graphics, crafts, art materials and
 valuations.
 Tuesday to Saturday: 11 - 5

**TASMANIAN MUSEUM AND ART
 GALLERY**
 5 Argyle Street, Hobart 7000
 Tel. (002) 23 2696
 Daily: 10 - 5

TOLARNO GALLERIES

AUSTRALIAN, AMERICAN AND EUROPEAN ARTISTS

Directors: Georges Mora
 William Mora

98 River Street, South Yarra, Victoria,
 Australia 3141 Telephone (03) 241 8381

LISTER GALLERY

Lister House
 248 - 250 St George's Terrace
 Perth W.A. 6000

Hours:
 Monday to Saturday
 10 a.m. to 5 p.m.

Director:
 Cherry Lewis
 Phone: (09) 321-5764

When in Queensland
Don't miss the opportunity of visiting
THE ROCKHAMPTON ART GALLERY
Victoria Parade, Rockhampton 4700

Featuring an outstanding collection of:
Contemporary Australian Paintings,
Sculpture and Ceramics —
housed in a newly constructed, multi-floored,
air-conditioned Gallery which also incorporates a
Licensed Restaurant.

DIRECTOR: DON TAYLOR

**EXHIBITIONS BY
LEADING
AUSTRALIAN ARTISTS**

Greenhill Galleries

**140 Barton Terrace
North Adelaide
South Australia 5006
Telephone (08) 267 2887**

Hours:
Tuesday to Friday
10 a.m. to 5 p.m.
Saturday and Sunday
2 p.m. to 5 p.m.

Director: Veda Swain

**MURRAY CRESCENT GALLERIES
CANBERRA**

ARTISTS' REPRESENTATIVES IN THE
NATIONAL CAPITAL

35 Murray Crescent, Manuka, A.C.T. 2603
Telephone (062) 95 9585

**Competitions
and Prizewinners**

*This guide to art competitions and prizes is
compiled with help from a list published by
the Art Gallery of New South Wales.*

*We set out competitions known to us to take
place within the period covered by this issue.
Where no other details are supplied by
organizers of competitions we state the
address for obtaining them.*

*We request that organizers promptly supply
both details of prizewinners and forthcoming
competitions.*

Competitions

Queensland

BRISBANE ROYAL SHOW
Particulars from: Director, Queensland
Art Gallery, 160 Ann Street, Brisbane
4000.

DAVID JONES (BRISBANE) ART PRIZE
Particulars from: Manager, David Jones'
Auditorium, Queen Street, Brisbane
4000.

**GRAND AUSTRALASIAN
ART COMPETITION**
Particulars from: Manager, National
Hotel, Queen Street, Brisbane 4000.

**INGHAM HINCHINBROOK
ACQUISITIVE ART COMPETITION**
Particulars from: Hinchinbrook Shire
Council Acquisitive Art Competition,
Box 366, P.O., Ingham 4850.

**MAREEBA RODEO FESTIVAL ART
COMPETITION**
Particulars from: Secretary, Mareeba Art
Development Group, Mrs Julie Day, c/o
3 Emerson Street, Mareeba 4880.

**ROCKHAMPTON ART COMPETITION
AND EXHIBITION**
Particulars from: Director,
Rockhampton Art Gallery, City Hall,
Rockhampton 4700.

**TOWNSVILLE PACIFIC FESTIVAL
ART AWARDS**
Particulars from: Convenor, Art
Exhibition, Townsville Pacific Festival,
Box 809, P.O., Townsville 4810.

New South Wales

ALBURY ART PRIZE
Particulars from: Town Clerk,
Albury City Council, Box 633,
P.O., Albury 2640.

**ARMIDALE FRED ROBERTS
MEMORIAL PRIZE FOR
REPRESENTATIONAL PAINTING**
Particulars from: Armidale Art
Gallery Society, 155 Jessie Street,
Armidale 2350.

**BROKEN HILL ACQUISITIVE
PAINTING PRIZE**
Particulars from: Broken Hill Art
Gallery, Chloride Street.

Broken Hill 2880.

**CURRABUBULA RED CROSS
ART EXHIBITION**
Particulars from: Mrs A. B. Taylor,
Post Office, Currabubula 2342.

**INVERELL ART SOCIETY ANNUAL
ART COMPETITION**
Open prize, \$1,000.
Particulars from: Mrs Helen Strom,
Box 329, P.O., Inverell 2360.

LANE COVE ART AWARD
Particulars from: Lane Cove
Municipal Council, Box 20, P.O.,
Lane Cove 2066.

MOSMAN ART PRIZE
Particulars from: Town Clerk, Council of
the Municipality of Mosman, Box 211,
P.O., Spit Junction 2222.

MUSWELLBROOK ART PRIZE
Particulars from: Town Clerk, Box 122,
P.O., Muswellbrook 2333.

**NEW SOUTH WALES TRAVELLING
ART SCHOLARSHIP**
Particulars from: Secretary,
Travelling Art Scholarship Committee,
Box 2626, G.P.O., Sydney 2001 and Art
Gallery of New South Wales, Art Gallery
Road, Sydney 2000.

**SHOALHAVEN ART AND CERAMIC
ACQUISITIVE EXHIBITION**
Particulars from: Shoalhaven Art
Society, Box 240, P.O., Nowra 2540.

**TOOHEYS 'PAINT A PUB'
ART COMPETITION**
Particulars from: Tooheys Old Bond
Gallery, 86 Mary Street, Surry Hills
2000.

**UNIVERSITY OF NEW SOUTH WALES
ART PRIZE AND TRAVELLING ART
SCHOLARSHIP**
Particulars from: University of
New South Wales, Anzac Parade,
Kensington 2033.

A.C.T.

**CANBERRA CIVIC PERMANENT
ART AWARD**
Particulars from: Secretary, Arts Council
of Australia, A.C.T. Division, Wales
Centre, Akuna Street, Canberra City
2601 or Managing Director, Civic Co-op,
Permanent Building Society Ltd,
Box 288, P.O., Civic Square, Canberra
2608.

Victoria

MERBEIN EASTER ART FESTIVAL
Particulars from: Secretary, Art Festival
Committee, Rotary Club of Merbein,
Box 268, Merbein 3505.

**MORNINGTON PENINSULA ARTS
CENTRE SPRING FESTIVAL OF
DRAWING**
Particulars from: Mornington Peninsular
Arts Centre, 4 Vancouver Street,
Mornington 3931.

Western Australia**KATANNING ART PRIZE**

Particulars from: Katanning Shire Council, Box 130, Katanning 6317.

PARMELIA PORTRAIT PRIZE

Particulars from Hotel Parmelia, Mill Street, Perth 6000.

Prizewinners**Queensland****GOLD COAST CITY ART PRIZE 1980**

Works by Nora-Anne Anson, Veda Arrowsmith, Lennard Bright, Barbara Campbell, Doug Croston, Elizabeth Duguid, Jim Edwards, Vita Endelmanis, Anny Evason, Sam Fullbrook, Patricia Hoffie, Edward Hopkins, Joy Hutton, Keith Looby, David McDougall, Christopher McVinish, David Seibert, June Stephenson, Tim Storrier, Judy Watson, Brett Whiteley and Geoff Williams were purchased upon the advice of William Dargie and John Rigby.

INNISFAIL ART EXHIBITION 1980

Caltex Open Award: Ian Smith; open: Joe Furlonger; graphics: Joe Furlonger; watercolour: Gloria Medlik.

New South Wales**BLAKE PRIZE FOR RELIGIOUS ART 1980**

Judges: A.P.B. Bennie, Charles Blackman, David Coffey, John Firth-Smith, Barry Pearce
Winner: Leonard French.

LANE COVE ART AWARD 1980

Judges: Lloyd Rees, John Santry, Guy Warren
Winners: 1st: Ann Taylor; 2nd and 3rd: Bob Baird
Lane Cove Art Society Award: Una Foster; Lane Cove Art Society purchase for presentation to Council: Beatrice Roe.

Victoria**HAMILTON THIRD R.M. ANSETT ART AWARD 1980**

Works by Joseph Delutiis, Lesley Dumbrell, Peter Herel, Frank Marinelli and Guy Warren were purchased for the City of Hamilton Art Gallery upon the advice of Ron Radford.

MORNINGTON PENINSULA ARTS CENTRE ACQUISITIVE PRINT EXHIBITION 1980

Works by Ludmila Christoff, Peter Herel, Mary MacQueen, Jan Palethorpe, Graeme Peebles and Andrea Wilson were purchased upon the advice of Alan McCulloch.

Northern Territory**ALICE PRIZE 1980**

Judge: Ian North
Winner: John Wolseley
Works by Suzanne Archer, Dee Jones, David Rankin, Heather Riley, Clare

Robertson, Ken Searle, Geoffrey Todd and Hossein Valamanesh were purchased upon the advice of Ian North.

Art Auctions**Leonard Joel**

5, 6, 7 November 1980, Melbourne

Sizes in centimetres

BASTEN, Henri: Lapis lazuli sands, oil, 54 × 75, \$1,100
BECKETT, Clarice: Figures on the beach, oil, 25 × 34, \$800
BENNETT, Rubery: Afternoon light, Burraborang Valley, oil, 48 × 58, \$6,500
BLACKMAN, Charles: Children playing, oil, 108 × 151, \$2,600
BOYD, Penleigh: Figures by the haystacks, watercolour, 24 × 34, \$3,600
BUCKMASTER, Ernest: Eildon Weir, oil, 75 × 102, \$4,000
BUNNY, Rupert: Brittany landscape, oil, 53 × 64, \$4,000
BUVELOT, Louis: Winter morning near Heidelberg, oil, 36 × 36, \$80,000
BYRNE, Sam: Rabbit plague, 1913, oil, 53 × 69, \$950
CHEVALIER, Nicholas: Peaceful day, watercolour, 23 × 43, \$5,750
CONDER, Charles: The fatal colour, oil, 36 × 20, \$95,000
CROOKE, Ray: Islanders relaxing, oil, 45 × 61, \$2,400
CUMBRAE-STEWART, Janet: Young girl, pastel, 37 × 35, \$950
DARGIE, Sir William: The ballet dancers, pencil, 27 × 38, \$400
DICKERSON, Robert: Boy and a tree, oil, 136 × 181, \$2,800
DOBELL, Sir, William: Highrise afternoon No. 2, acrylic 76 × 68, \$3,000
DRYSDALE, Sir, Russell: Figure and dog in landscape, ink and wash, 15 × 22, \$1,600
DUNLOP, Brian: The garden gate, oil, 50 × 61, \$350
ELENBERG, Joel: Carrara woman, marble bust, 63 high, \$3,000
FOX, E. Phillips: Frieda, oil, 78 × 58, \$2,000
FOX, Ethel Carrick: Street scene, oil, 44 × 37, \$5,250
FRENCH, Leonard: Fire and smoke, oil, 135 × 120, \$9,000
GARRETT, Tom: Figures in street, watercolour, 34 × 29, \$3,400
GLOVER, John: Rustic figures by the River, watercolour, 33 × 45, \$2,200
GRUNER, Elioth: Figures on a beach, oil and gouache, 16 × 27, \$6,000
HERMAN, Sali: Golden wattle, oil, 60 × 49, \$1,500
HEYSEN, Sir Hans: Autumn landscape, watercolour, 30 × 38, \$11,500
JACK, Kenneth: Ellen Street, Port Pirie, oil, 105 × 151, \$10,500
JOHNSON, Robert: Silvery morning, Pittwater, oil, 38 × 45, \$2,600
JOHNSTONE, Henry James: Figures and sheep by a billabong, oil, 34 × 55, \$20,000
KAHAN, Louis: Two figures, watercolour, 54 × 37, \$500
LAWRENCE, George: Suburban street, oil, 36 × 48, \$950

**Chapman Gallery
Canberra**

15 Beaumont Close A.C.T. 2611

Overseas and Australian Prints, Paintings and Sculpture

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LINDSAY, Norman: Bacchanal, water-
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Isabelle, woodcut, 14 x 9, \$600

LOOBY, Keith: National thinks, oil,
106 x 104, \$700

McCUBBIN, Frederick: The dividing
fence, oil, 39 x 59, \$23,000

MAISTRE, Roy de: Interior with arm-
chair, pencil, 25 x 18, \$300

MELDRUM, Max: Comet le Chatel,
32 x 40, \$1,500

MURCH, Arthur: Mother and child on
beach, pastel, 48 x 68, \$300

NAMATJIRA, Albert: The Bluff, Central
Australia, watercolour, 25 x 36, \$1,900

NERLI, Marchese Girolamo: A touch of
Queensland, oil, 65 x 39, \$16,000

NOLAN, Sidney: Rocky coastal scene,
Greek islands, oil, 50 x 60, \$4,250

O'CONNOR, Vic: Tenement street, oil,
23 x 29, \$300

OLSEN, John, Lake Eyre I, ink,
101 x 65, \$500

ORBAN, Desiderius: Self portrait, oil,
65 x 50, \$600

PERCEVAL, John: Aspendale beach girl,
oil, 44 x 60, \$4,000

PIGUENIT, W.C.: Tasmanian landscape,
oil, 54 x 75, \$7,000

POWER, H. Septimus: Hauling the logs,
watercolour, 52 x 74, \$4,000

PRESTON, Margaret: The artist's
verandah, oil, 44 x 53, \$11,500

PUGH, Clifton: The lovers, Sandring-
ham, gouache, 49 x 62, \$1,000

REES, Lloyd: The farm, New South
Wales, oil, 26 x 30, \$4,000

ROBERTS, Tom: Portrait of a lady, oil,
52 x 39, \$9,500

ROLAND, Charles: Cattle drinking, oil,
60 x 90, \$10,000

SHELTEMA, Jan Hendrik: Cattle resting,
oil, 52 x 75, \$9,000

STREETON, Sir Arthur: The ballet fan,
watercolour on silk (fan), 21 x 61,
\$1,300; Late afternoon, Circular Quay,
oil, 88 x 88, \$40,000

STURGESS, R.W.: Yachts, watercolour,
15 x 20, \$2,600

THAKE, Eric: Oliver's Hill, Frankston,
oil, 23 x 33, \$550

TUCK, Marie: The herring fisher's
farewell, oil, 44 x 59, \$2,000

TUCKER, Albert: The card players, oil,
70 x 90, \$5,500

TURNER, James A.: Springtime, oil,
91 x 133, \$50,000

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Murray, oil, 46 x 56, \$2,000

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Illawarra, oil, 50 x 84, \$100,000

WHEELER, Charles: The floral sun-
shade, oil, 44 x 59, \$3,800

WILLIAMS, Fred: Red-gum forest,
gouache, 35 x 55, \$2,100

WILSON, Eric: Portrait of Mrs Jean
Rowe, oil, 91 x 71, \$3,000

WITHERS, Walter: Eltham evening, oil,
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ASHTON, Julian Rossi: Terrigal, water-
colour, 17 x 26, \$1,000

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x 35, \$1,000

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\$1,050

CROOKE, Ray: Still life, oil 60 x 80,
\$2,100

DAWS, Lawrence: Red pools, oil,
98 x 99, \$400

DICKERSON, Robert: Two boys and a
cat, charcoal, 76 x 56, \$750

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media, 63 x 48, \$1,250

JACKSON, James R.: Landscape, oil,
54 x 45, \$3,800

LINDSAY, Norman: Nancy, oil, 49 x 37,
\$16,000

NOLAN, Sidney: Midnight flowers,
coloured lithograph, 45 x 54, \$90

OLSEN, John: Kangaroo Salt Lake II,
gouache, 30 x 50, \$775

PERCEVAL, John: Moses in the bull-
rushes, oil, 56 x 68, \$4,500; Table top,
tile, 40 x 90, \$1,100

REES, Lloyd: Northwood, hand-painted
etching, 24 x 30, \$300

SIBLEY, Andrew: Blue lady, acrylic,
59 x 75, \$575

TOWNSHEND, G.K.: Glebe, water-
colour, 48 x 38, \$575

WATKINS, John S.: View of Sydney
Heads, watercolour, 26 x 42, \$425

WHITELEY, Brett: Bonsai, ink, 60 x 40,
\$1,000

P. L. Pickles & Co Pty Ltd 23, 24 November 1980, Sydney

ALLCOT, John: Seacape panel, oil, 10 x
31, \$450; The Cutty Sark, 24 x 34,
\$3,600; Sunset, Cutty Sark, 34 x 24,
\$2,000, both watercolour

BALDESSIN, George: Rope walkers,
etching, 29 x 30, \$600

BENNETT, Rubery: Camp at Burra-
gorang Valley, oil, 48 x 60, \$13,000

CONDER, Charles: All on a summer's
day, oil on panel, 39 x 28, \$85,000

DRYSDALE, Sir Russell: Double draw-
ing, pen, 25 x 17 (used as frontispiece
for *Soldier superb* by Alan Daw), \$1,450

FEINT, Adrian, From the artist's studio,
oil, 49 x 45, \$3,000

FLOWER, Cedric: Home from school,
Paddington, oil, 36 x 29, \$475

FOX, Ethel Carrick: Neutral Bay, oil,
24 x 28, \$2,400

GARRETT, Tom: The sassafras trees,
watercolour, 35 x 54, \$2,800;

McMahon's Point, monotype, 24 x 29,
\$3,200; The billabong, watercolour,
27 x 36, \$2,000

GLEESON, James: Fantasy, oil, 15 x 13,
\$340

GLOVER, John: Derwent Water, water-
colour, 32 x 45, \$2,600

GRUNER, Elioth: Morning light, oil,
20 x 16, \$1,200

HAXTON, Elaine: Blue wrens, coloured
etching, 46 x 20, \$100

HEYSEN, Sir Hans: Gum in the after-
noon light, 32 x 39, \$10,000; Flinders
Ranges, 31 x 39, \$4,500, both water-
colour

JACKSON, James R.: Picnic at Terrigal,
oil, 40 x 45, \$21,000

JOHNSON, Robert: Feeding the hens, oil, 45 × 55, \$8,500
 KAHAN, Louis: The yachts Marina, watercolour, 52 × 74, \$550
 KINGSLEY, Garrett: Carnation, oil, 49 × 39, \$400
 KMIT, Michael: Dancer, mixed media, 62 × 34, \$500
 LANGKER, Erik: Pittwater, oil, 49 × 39, \$475
 LINDSAY, Sir Lionel: The romance of the swag, wood engraving, proof, 15 × 9, \$320
 LINDSAY, Norman: Rita Imperatrix, oil, 55 × 44, \$26,000
 LONG, Lionel: Sheep country, oil, 39 × 28, \$575
 LONG, Sydney: The lagoon edge, oil, 42 × 59, \$7,500
 MINNS, B. E.: The logging team, watercolour, 27 × 37, \$2,900
 MURCH, Arthur: Seated bather, pastel, 36 × 33, \$250
 NICHOLAS, Hilma Rix: View from the garden, Mosman, oil, 30 × 40, \$1,100
 NOLAN, Sidney: Sculptress, ripolin, 76 × 63, \$4,500
 PROCTOR, Thea: The swing, woodcut, 35 × 25, \$1,300
 ROBERTS, Tom: Lady in a black hat, pastel, 26 × 33, \$13,000
 STREETON, Sir Arthur: Grey day, Sydney Harbour, oil, 13 × 60, \$30,000; English scene, watercolour wash, 16 × 11, \$800
 TWIGDEN, Blake: Flame of the Forest, watercolour, 23 × 35, \$160
 von GUERARD, Eugen: Junction of the Buchan and Snowy Rivers, hand-coloured lithograph, 32 × 50, \$300
 WATKINS, John: Billabong, watercolour, 25 × 35, \$300
 WHITELEY, Brett: Swinging monkey, do not feed, signed print, 76 × 56, \$160
 WITHERS, Walter: Marsh, watercolour, 23 × 34, \$800

Recent Gallery Prices

Sizes in centimetres

ARBUS, Mark: Another day ... Mittagong but a washbasin, (1980), mixed media, 165 × 61 × 51, \$540 (Watters, Sydney)
 BECKETT, Clarice: Smoke haze, Beaumaris, (c. 1931), oil, 49 × 53, \$3,000 (Huntly, Canberra)
 CARTIER-BRESSON, Henri: Behind the Gare St Lazare, Paris, (1932), photograph, 24 × 36, \$1,000 (Church Street, Melbourne)
 CATO, John: Sea wind, No. 43, (1976), photograph, 35 × 27, \$185 (Church Street, Parramatta)
 CAULFIELD, Patrick: Fruit and bowl, (1979), screenprint, 83 × 60, \$550 (Ray Hughes, Brisbane)
 CLIFFORD, James: Queen Charlotte Sound, oil, 92 × 122, \$750 (Watters, Sydney)
 DICKERSON, Robert: The window, (1980), oil, 76 × 102, \$2,500 (Holdsworth, Sydney)
 DODD, Margaret: This woman is not a car, ceramic, \$1,200 (Powell Street, Melbourne)

DUNCAN, George: Still life with kettle, (c. 1948), oil, 68 × 55, \$1,000 (Murray Crescent, Canberra)
 DUNDAS, Douglas: The lucerne patch, Canberra, 1956, oil, 50 × 60, \$1,500 (Murray Crescent, Canberra)
 DUPAIN, Max: The sunbaker, 1937, photograph, 37 × 42, \$300 (Church Street, Parramatta)
 FULLBROOK, Sam: Darling Downs landscape, (1979), Oil, 107 × 97, \$12,000 (Phillip Bacon, Brisbane)
 HOYLAND, John: Quadrella, 198 × 213, \$8,500 (Macquarie, Sydney)
 JORDON, Col: Quantum trinity, acrylic, 175 × 249, \$3,500 (Macquarie, Sydney)
 LYNN, Elwyn: Red mountain, (1980), mixed media, 118 × 128, \$1,200 (Ray Hughes, Brisbane)
 MAKIN, Jeffrey: Hillside, Mt Blackwood, oil, 125 × 85, \$1,400 (Tolarno, Melbourne)
 O'BRIEN, Justin: Marriage feast at Cona, oil, 44 × 55, \$6,500 (Macquarie, Sydney)
 OLIVIERO, Hugh: Special dinner date call, (1979), mixed media, 56 × 74, \$600 (Barry Stern, Sydney)
 PEEBLES, Graeme: French fruit, 1980, mezzotint, 26 × 11, \$100 (Huntly, Canberra)
 ROBINSON, William: Trotting guernseys, (1980), oil, 151 × 213, \$1,500 (Ray Hughes, Brisbane)
 SCHLUNKE, David: Acacia portrait, oil, 214 × 183, \$2,500 (Town, Brisbane)
 STEPHENSON, June: Raincloud over Glasshouse Mountains, 1980, oil, 90 × 120, \$1,200 (Town, Brisbane)
 WALLACE-CRABBE, Robin: Winged dancer, 1979, oil, 75 × 56, \$600 (Watters, Sydney)
 WILLEBRANT, James: Pavilion detail, 1980, acrylic, 173 × 213, \$3,000 (Robin Gibson, Sydney)

Recent Acquisitions by the National and State Galleries

Sizes in centimetres

Australian National Gallery

ARBUS, Diane: 14 photographs
 ATGET, Eugène: 30 photographs
 BONNARD, Pierre: 2 trial proofs for etching in illustrated book, *Dingo*, by Octave Nirbeau, 1924
 BRASSAI: 54 silver prints
 CORNELL, Joseph: 2 box constructions: Untitled (owl box), (c. 1946-48); Untitled (*les caprices de Gizelle*), (c. 1946-48)
 DELACROIX, Eugène: *Un seigneur du temps de Francois*, 1833, print
 EVANS, Walker: 32 photographs
 FRANK, Robert: 29 photographs
 GLOVER, John: View of Rome from the Villa Madama, (1820s); Album, 114 drawings
 GOULD, W. B.: Fish on a blue-and-white plate, painting, 1845
 HOFF, RAINER: Hercules, Achelous and Deianeira, 1920, sculpture relief

Queensland Art Gallery

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Queensland Art Gallery

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The Gallery is presently located in temporary premises pending the completion of the new Queensland Art Gallery due to open in March 1982 as Stage 1 of the Queensland Cultural Centre.

New Queensland Art Gallery. Perspective looking from Sculpture Courtyard along Water Mall into the Gallery.





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HOFMAN, Hans: Reclining figure, 1935: Untitled (seated female nude), 1935: Untitled (seated figure), 1943; Untitled, 1943, all drawings
KAUFFMAN, John: 84 photographs
LACHAISE, Gaston: Female torso, (1925-30); Draped dancing figure; Seated nude with legs crossed, all drawings
OUTERBRIDGE, Paul: 11 photographs
READ, Richard Jnr: Pair of portraits, Thomas and Rebecca May, 1834, water-colour
STEICHEN, Edward: 20 photographs, (1899-1943)
THE ERIC DE MARE COLLECTION: 19th-century wood-engraved illustrations
WHISTLER, James McNeill: 72 lithographs, (1878-c.1920/3); 11 prints

Queensland Art Gallery

BOYNES, Robert: Red step-ladder, oil
BRACK, John: Procession
CONDER, Charles: Figures on a beach, oil
DELAUNAY-TERK, Sonia: Sycopée, tapestry (Purchased with the major portion of funds presented by the Queensland Art Gallery Society through the Queensland Art Gallery Foundation)
DAVIS, John: You Yangs, sculpture, twigs and papier mâché (Purchased with funds presented by Dr W. R. Johnston through the Queensland Art Gallery Foundation)
FOGGINI, Giovanni Battista: Hercules Omphale, (c.1700), bronze
GAUGUIN, Paul: Manao Tupapau (Watched by the spirit of the dead), 1894, lithograph
McGRATH, Marilyn: Lyrate, bronze
MOLVIG, John: Blue nude, oil
NERLI, Marchese Girolamo: Portrait
OSTOJA-KOTKOWSKI, J. S.: Astra, op - collage
ROUAULT, Georges: Self portrait 2, lithograph

Art Gallery of New South Wales

BALSON, Ralph: Portrait of Grace Crowley, 1939, oil (Bequest of Grace Crowley)
BRASSAI: *Les halles*, 1939, silver bromide photograph (Gift of Tolarno Galleries, Melbourne)
CHINESE: Ming (Jiajing), Shallow dish, porcelain, decorated in Mohammedan blue, 16th century (Gift of O. Phillips and Mrs D. Selby)
COUNIHAN, Noel: In the waiting room, 1943, oil
DOBELL, Sir William: Portrait of Hal Missingham, 1967-68, oil and enamel (Gift of the Art Gallery Society)
HERMAN, Sali: Self portrait, 1971, oil (Gift of the artist)
HINDER, Margel: The Six Day War II, 1973, Lynten steel
PICASSO, Pablo: Minotaur attacking an Amazon, 1933, etching; Man unveiling a woman, 1931, drypoint
RINKE, Klaus: From a horizontal, sloping in a curve, 1980, graphite
TESTA, Pietro: Abraham's sacrifice, (c.1645-50), etching

National Gallery of Victoria

ATGET, Eugène: 12 gold-toned albumen prints from Joel Suyder, Chicago Albumen Works, (1978), of negatives in the collection and issued by the museum of Modern Art, New York
BRASSAI: -17 silver gelatin prints, (1980), negatives of Paris, 1932-51
CHINESE: Tao-Chi, landscape painting, 1698, ink
FRIEDLANDER, Lee: 3 silver gelatin prints, (1974-76)
INDIAN: Rajasthani paintings, group of 274, 17th-19th century, watercolour (Felton Bequest)
HINE, Lewis: 7 silver prints, (1906-17)
RENGER-PETSCH, Albert: 5 silver gelatin prints, (1920s-30s)
WILEY, William T.: Nobull Savage, 1971 mixed media
WRIGHT, Joseph (Wright of Derby): The Synnot children, oil, 152 x 126, 1781 (Presented through the Art Foundation of Victoria by Mrs Michael Hawker)
VAN DER HEYDEN, Jan (attrib.): View of a canal, Amsterdam, oil, 51 x 65 (Presented through the Art Foundation of Victoria by Dr Orde Poynton)

Art Gallery of South Australia

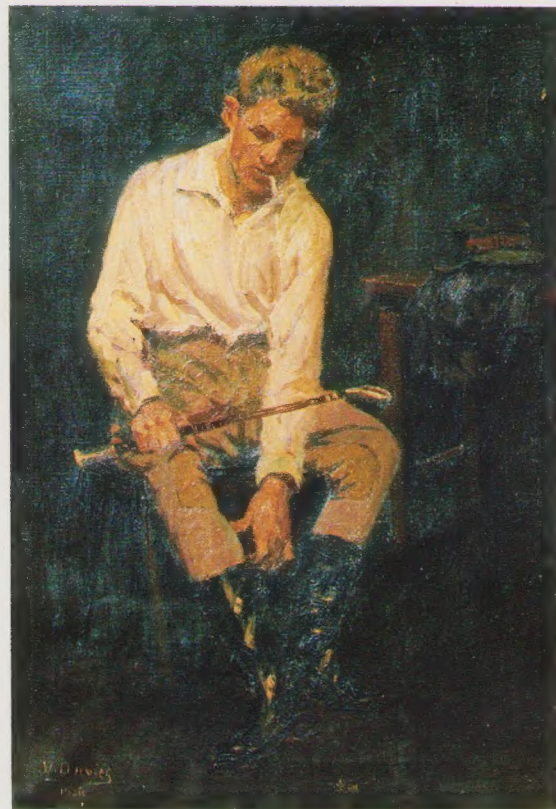
BECKETT, Clarice: The tea gardens, (c.1930), oil
FIZELLE, Rah: Granada (Spain), (c.1927-30), watercolour
GILBERT, Charles Webb: Allegorical standing figure, (c.1910), marble
HESTER, Joy: Head of a woman; Male nude, both Chinese ink
LONDON, Nigel: Systematic structure: Dead dog, (1969-73), welded steel
MARATTA, Carlo: Cupid extracting a thorn from Venus' foot, chalk
RAMSAY, Hugh: The artist's studio, Paris, (c.1901), oil
REYNELL, Gladys: Beaker, 1917; Jug, 1922; Egg-cup, 1922, all earthenware
SMART, Jeffrey: The dome, colour aquatint
TINTORETTO: Head of the Giuliano de Medici, chalk
TJAPALTJARI, Clifford Possum: Man's love story, 1978, acrylic
WOODHOUSE, Frederick: Owner, trainer, horse and jockey, 1858, oil

Art Gallery of Western Australia

BARLACH, Ernest: The fugitive, bronze
DUBUFFET, Jean: *Maitre d'hotel*, acrylic
JACOBI, Peter and Ritzi: Germanica I, 1979, wool tapestry
LAMBERT, George: Portrait of a girl in a brown dress, oil
LISTER, W. Lister: Berry landscape on the Shoalhaven River, watercolour
MACKINTOSH, Charles Rennie: Willow I, curved lattice-back chair
MANZU, Giacomo: The Cardinal, bronze
NUSKE, Bruce: Return of the party bird, 1980, porcelain
PASSMORE, John: Bathers, oil
REITVELD, Gerrit Thomas: Red and blue chair, beechwood
ROSSO, Medardo: Bimbo Ebreo, bronze

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Violet Davies
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Dated 1928

The Squatter's Son
Oil on Canvas
60 x 40 cm

Painting illustrated in colour **Fifty Years of Australian Art**,
page 47 and Exhibited at the International Art Centre of Roerich, New York. 1930

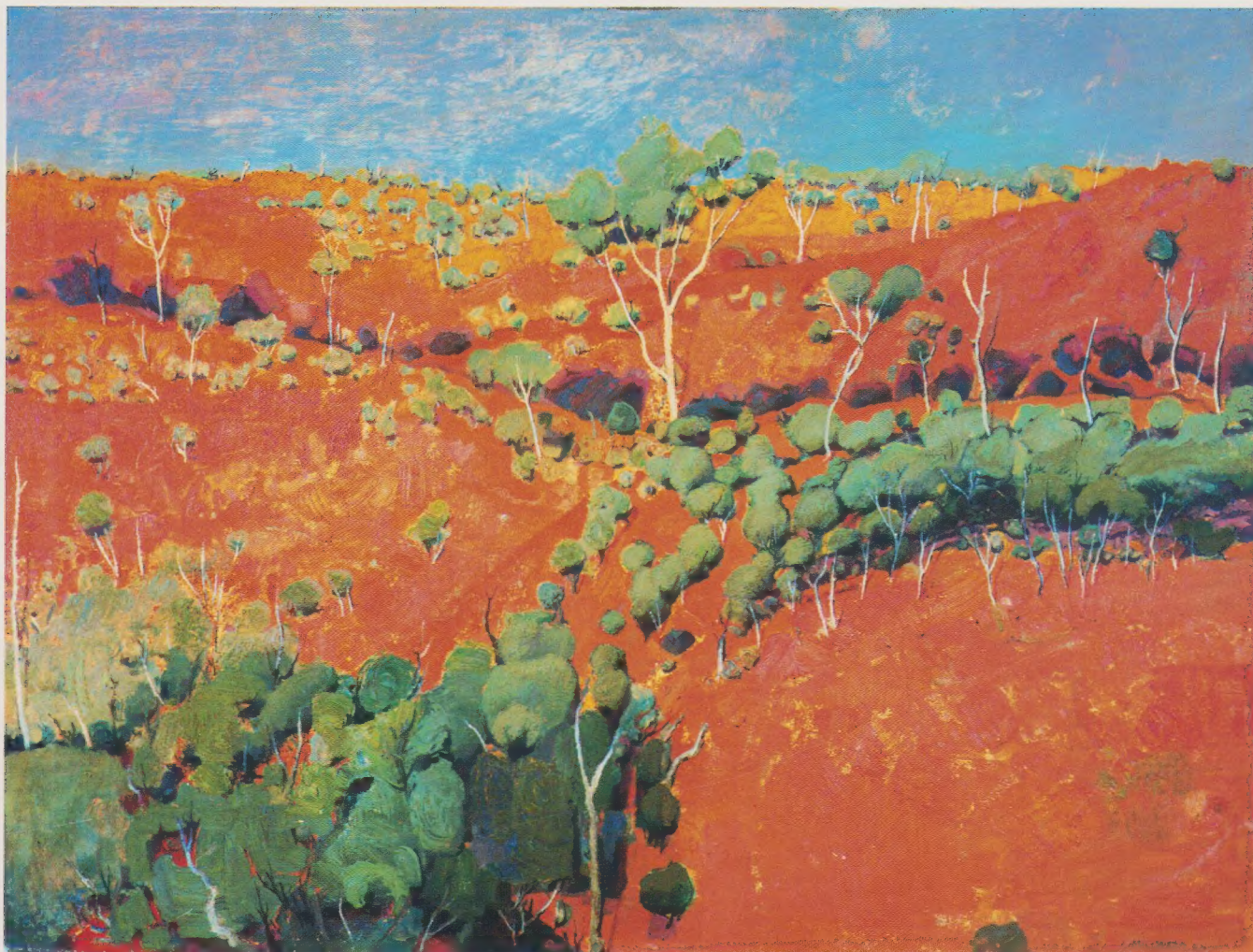
Violet Davies was born in New South Wales.
She exhibited at the Royal Art Society between 1918 and 1940.

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